

TWENTY-EIGHT PAGES



THE NEW YORK DRAMATIC MIRROR

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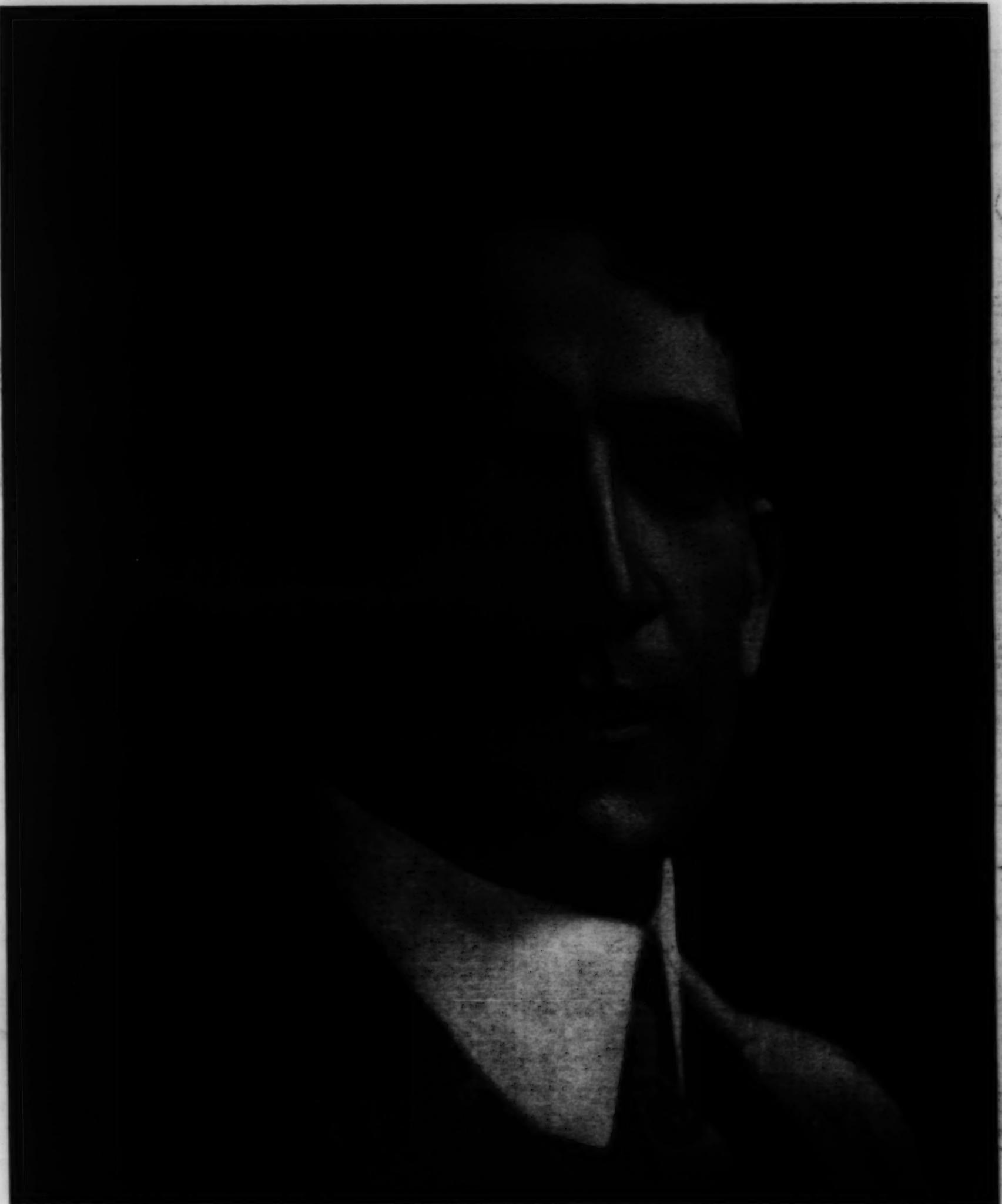


Photo by Redner Cooper, Chicago, Ill.

HARRY GORSON CLARKE.

THE MATINEE GIRL.



Mrs. Campbell a chance to pose in a succession of wonderful pictures. Every new position is a new revelation. When she moves she breaks the charm.

The color effects were wonderful. Blue, gray, green and white made a feast for the eyes, each tint blending into the picture or else standing out in a contrast bold and fine.

The nine pictures were especially stunning. The color was what you might call a Royal Academy blue—the most sincere sort of blue you can fancy.

With all this you carry away from this presentation a feeling that it is all overdone—its art and beauty and mysticism are pushed at you. Even the symbolism is overdone. It is dragged in forcibly and over-accented.

But through it all the charm of the woman was in evidence, the woman more than the actress. I couldn't help thinking how lovely she would be as a Beardseye girl in a poster play where she could stand against peacock feather screens in "New Art" rooms and make earnest fun of problem plays and all the rest of it.

Between the gown plays and the soul plays is quite a stretch, but you'll notice we have to have the gowns to make souls go here in New York, and the gowns manage to draw large houses on Broadway with the souls carefully concealed.

We don't have to learn to wear our souls, and we don't try. We let them rattle around anyhow. But the wearing of gowns is another matter, and the English actress made her biggest impression in the way she dragged the costly lace and the ermine and sable about after her.

It was just as though they were mere clothes, and you know when a woman begins to stop wearing clothes and begins to wear gowns it's an epoch and an magnificent epoch.

But that air of magnificent unconsciousness that if done a trifle more would have been disdain was something that we girls will have to practice. We're too keen about our clothes, and we show it.

Once we get to realize that they are just plain duds, whether they cost a guinea—not a pound, please—a guinea a yard or a shilling—and that only will be rise above them.

The little chorus girl that said, "I broke me beads!" when she squandered a few thousand dollars' worth of pearls about the stage, had the right idea after all.

She was sublime, but she didn't know it. Perhaps she regarded the pearls as a symbol. But she'd have wailed and moaned if she was in the symbolic school.

Mysticism gives you a sort of chronic grouchiness with the world. It's a mental appendicitis, and you can't cure it with an operation. But it is a great thing to go in for just now, and the best of it is that you don't have to explain what it is all about when common people ask you.

When we get better educated in symbolism

Last week the symbolic crane possessed me. Everything that happened meant something new and mysterious.

When the radiators refused to radiate, and I sat wrapped in a steamer rug trying to evoke thoughts, the idea struck me that, according to the symbolic school, cold was a beautiful thing.

But was it blue or was it green?

When Polyphemus brought in the morning paper with a sprig of parsley beside it, I noticed the gray was white.

I shivered. Fully shuddered. What did it all mean? What did it all mean?

She ordered a candle from the fish dealer's. He sent a shad! We both looked at it.

"Ha, ha!" said I. "There is something eerie in this! Why should he send a shad? I tell you it means something, girl!"

"It means a dollar and a half to me!" she said ignorantly; "that's what it means!"

I laughed heartily.

Some people say that the new cult of mind sciences is making people mad. But if we once get this symbol crane it would be a sure case of bats in the belfry.

The fact is that London is going to overdo symbolism just as it did aestheticism. They are going "beyond," as Francis Wilson says, over there, just now about crystal glasses and palmyra and mysticism, and of course the problem plays to last in time.

The symbolinesque will make a new cult of something old as the world, and it will change into a fad later on.

It is a common mistake to put these dreamy compositions on the stage. They are gold to read, for they make people think.

But we can get out symbolism best in books, in pictures and in music. And those of us who are simple-minded enough to prefer nature can find it in the sky, the trees, earth, air, fire and water.

Now, the stage remains stagy as yet. The time may come when it will not be, but until then we must realize our limitations.

Those of us who sat through *Pelissier* and *Molière* felt this despite the beauty of the stage pictures and the beauty of the music, which was something more.

But we are modern, and, alas! our actors are modern.

Play like this, or rather dreams like this, make an up-to-datesness seem a blight. We were born through it all and the walls were positively distressing.

At times it seemed as though it might be described as a pink curtain set to music. And, unfortunately, it was red pink! If it had only been green or purple we might have moaned over it.

Pelissier and *Molière* really should be done without a curtain. There should be just the music and the stage should fill with mist through which shapes might move—Vedder-esque and awful.

But in the Victoria, with that Hammertastic goddess supporting an advertisement for infants food up over the arch and the red plush curtain—well, we didn't feel a bit awful.

Mr. Waring, the *Pelissier*, is altogether too husky-looking a youth to support the part. In fact, this role is one of those that would require a most artistic rendering and the charm of a Sothern to make it acceptable.

The short, crisp sentences that the symbolinesque as well require to be almost intoned in order to get their effect. Mr. Waring was conversational.

Twice, I think, during the play I heard the sentence, "all of a sudden."

I should like very much if Alfred Ayres or some other wise man would let me know if "all of a sudden" is not too colloquial and commonplace for a poetic romance of this sort? "Of a sudden" would seem quite sufficient. At least it sounded so. Perhaps it was in the reading.

George Arliss, who comes on in the dark scenes with the servants, has the proper idea of how to read *Masterlinck*.

He made that scene the most impressive of the play. It looked like a friend with the huddled women like hooded fates and the old man their prophet.

But Arliss is the actor-artist of this company. He is full of fine effects, and every gesture and pose of his has a meaning. There is where you get an intelligent pose. Not merely beautiful—but meaning something.

In one part of *Widmann*, as he turns to the fire, with his back to the audience, listening, trying to see whether he is going to win or lose in the endgame, the curve of his shoulders was more eloquent than many faces.

Widmann does one thing—it gives

Photo by The Prince Studio, Bridgeport, Conn.

THE BLONDELLS.

We'll understand that *Goliott Burgess'* Purple Cow wasn't such a joke after all!

THE MATINEE GIRL.

THE BLONDELLS.

Edward and Little Blondell are properly classed among the stars of the profession. They are popular, and packed houses attest the public's approval of their talents. During the past four years they have won note and fortune in *The Katzenjammer Kids*, they having originated these parts on the stage. The play was written by Mr. Blondell and has been highly successful. Their success has prompted them to try something new on a larger scale, and they are receiving substantial encouragement from managers throughout the country. The new play is also by Mr. Blondell, entitled *Through the Center of the Earth*. It is a spectacular pantomime and will combine the elements of farce-comedy, opera, comedy and drama, with scenic, electric and mechanical effects. Fifty-eight hanging pieces and thirty set pieces of scenery will be utilized. Two hundred and eighty costumes are to be worn by the women during the performance, while the electric effects will be elaborate. Mr. Blondell promises something new in this production.

HEARING ON AHERN BILL.

The Assembly Committee on General Laws held at Albany, Jan. 29, a public hearing on Assemblyman Aherne's bill providing for a theatrical censorship. Mr. Aherne and several of his constituents spoke in favor of the measure. No one appeared in opposition. Another hearing will be held later on.

ENGAGEMENTS.

Howard Gibbons, to play Horatio in Frank Henry Gardner's special production of *Hamlet*, opening at the Canfield, N. J., Theatre Feb. 2.

Elvira Hoyt, Edward O'Connor, and J. J. McCarthy, adverse agent, by George H. Brennan, to support Kathryn Kildar in *Molly Pitcher*.

John L. Mackay, lately with the Duke of York's stock company, London, with Eddie De Wolfe in *The Way of the World*.

E. G. Wilson, as business-manager, and Dorothy Grimes for *Invincible*, with Isabel and Ethel Strickland in *For Love's Sake*.

HANDSOMEST CALENDAR OF THE SEASON.

The Chicago, Milwaukee and St. Paul Railway Company has issued a beautiful Calendar in six sheets 12 x 14 inches, each sheet having a ten-color picture of a popular actress—reproductions of water colors by Louis Moran. The original paintings are owned by and the Calendars are printed under the railway company's copyright. A limited edition will be sold at 25 cents per calendar of six sheets. Will be mailed on receipt of price.

F. A. Mizzen,
General Passenger Agent, Chicago.

HER LORD AND MASTERS.

Herbert Kelcey and Elsie Shannon appeared in Martha Morton's new four-act society comedy, *Her Lord and Master*, at the Amphion Theatre, Brooklyn, the week of Jan. 13, for the first time hereabouts. The cast:

Thornton, Viscount Canning	Herbert Kelcey
Lord Nelson Stafford	Morton Morton
Mr. Fred Stillwater	Charles W. Stokes
Glen Masters	Douglas Fairbanks
Jessings	Percy Brooks
Flash	William Elliott
Watkins	Archie Curtis
Lady Canning	Isabel Waldron
"Grandma" Chazy Bunker	Bartie Russell
Mrs. Stillwater	Ida Darling
Kitty	Winona Shannon
Indiana Stillwater	Elsie Shannon

The combined attractiveness of a new comedy from the pen of that prolific and usually dependable dramatist, Martha Morton, and the opportunity of witnessing Herbert Kelcey and Elsie Shannon in new roles, drew larger and more fashionable audiences to the Amphion than usual. *Her Lord and Master* is more a study of American and English character than anything else, although it sets forth the following little story of the wooing and subduing of an American heiress by an honorable and staid English aristocrat in an unusually delightful manner. The first act is laid in Colorado, where Indiana Stillwater, the heroine, and Viscount Canning, who is to become her husband, meet. The scene is in the luxuriant bungalow of the Stillwaters, whose main occupation, it is shown, is to while away their time and endeavor to spend some of the millions that the head of the house has accumulated by combined thrift and the commercial sagacity and enterprise of the typical Western business man. Indiana, who is an only child, has been subject to the usual disadvantages of excessive petting and pampering, as well as almost entire liberty to do exactly as she has wished and the gratification of every desire that practically boundless wealth could procure. These things have made her independent to a fault and somewhat of a jilt. When Viscount Canning proposes to her, prompted by sincere love, she accepts him, not because she reciprocates his emotion, but more for the reason that she has been satisfied with every pleasure to be found in her native land and imagines that life in England, where Canning's home is, will be a novelty and a source of new enjoyment. Indiana has the good sense to realize her shortcomings, and confesses them to her lover, extracting a promise from him that he will not give in to her every mood and fancy, and thus cure her of her faults.

The other three acts take place in Canning's home, whether the couple go immediately upon becoming man and wife. Indiana has undergone through the devotion of her husband and the kindness with which she is treated by his mother, Lady Canning, a partial reformation, and shows by her endeavor to please both of them and learn and adapt herself to the regulations of a well-organized proud and firmly established British aristocrat's home, that she has in a measure

been either necessary or entirely probable, but if so it only serves to make the contrast of life in the two countries more sharply defined and gives the early associations of Indiana the requisite import to make the logical change in her character of vital consequence.

It seems that with each new character assumed by Elsie Shannon she displays a breadth of natural grace and fitness in execution that her former portrayals did not show. This is the more the case in her enactment of Indiana Stillwater, for a more charming, natural and finished performance than she gave it would be hard to imagine. In the lighter scenes Miss Shannon acted with the true spirit of high comedy, and in the gestic and serious scenes she was no less satisfying. Her emotional moments, in the third act, were played with commendable discretion and compelled the sympathy that genuine sincerity combined with skill always commands.

Herbert Kelcey's portrayal of Viscount Canning was, of course, polished and the inherent nobility and fine breeding of the man he brought out to its fullest extent. His disappointment, when he believes that the wife upon whom he has spent the only love for a woman he has ever known and has lavished an infinite amount of care and tenderness, does not love him, was deeply touching and fully outweighed the fact that his love-making, although earnest and ardent, was a trifle harsh at times.

The rest of the company was more than ordinarily evenly balanced and fully sustained the reputation the stars have earned for always having thoroughly efficient players to support them. Morton Stokes gave an uncommonly good characterization of Lord Nelson Stafford, an Englishman of means with a propensity for acquiring American slang and pronouncing not a little dry humor of his own. Isabel Waldron deserves great praise for her wholly dignified and delightful performance of Lady Canning. Percy Brooks gave a faithful illustration of the Canning's old family servant, Jennings. Douglas Fairbanks was capital as an impulsive, unpolished and very discreet youth, in the role of Glen Masters. Indiana's father and mother were capably played by Charles W. Stokes and Ida Darling. Bartie Russell enlivened the play considerably by her breezy and amusing enactment of "Grandma" Bunker. William Elliott, Winona Shannon, and Archie Curtis, in minor roles, effectively sided the picture of life on both continents.

The two scenes were among the handsomest and most complete that have been seen in a modern play in several seasons, and altogether it can be argued that the production will prove very successful if given on this side of the river.

DEATH OF JAMES R. SMITH.

James R. Smith, for many years prominent in the profession as both actor and manager, died at the Quincy House in this city on Jan. 28, of asthma. For many years he had been a sufferer from the disease, and was so ill at the beginning of the present season that he decided not to undertake an engagement. On the night of his death he went out for a walk, and while in the street was overcome by a sudden attack of his malady. He was assisted to his hotel by two young men, and died before the ambulance, that was hastily summoned, arrived.

Mr. Smith was fifty-six years old, and had been associated with the theatre in various capacities ever since attaining his majority. As an actor he excelled in quaint, humorous rural characters. He originated and played many such. He took part in the original production of *The County Fair*: in the old stock company days he frequently played *Esckiel Homespun* in *The Heir at Law*; he was the original Roxbury Codd in *A Back Number*; for several seasons he appeared in *A Milk White Flag*; he played Hon. Tim Desmond in *On Change*; Cheneser Todd in *The Village Postmaster*, and Doie in *Roaring Dick*.

But despite his many successes as a player it was in the capacity of manager that Mr. Smith achieved his greatest prominence. In the early eighties he piloted Barton Hill and Josephine Cameron on a long tour of the West Indies. The tour was a great pecuniary success. At its close Mr. Smith returned to New York with a clear personal profit of \$5,000. Entering into partnership with Mr. Slavin, he engaged the late John A. Owens for a summer tour of thirty-six weeks at a salary of \$2500 a week. Mr. Smith had written a play called *Cook's Corner*, in which Mr. Owens was to play the stellar role, and Mr. Slavin the role next in importance. The play was a failure, but Mr. Smith kept it on for four months, losing \$6,000 thereby, before he lost faith in it. *Cook's Corner* was finally shelved and a number of Mr. Owens' old successes were revived. So popular were these plays that financial disaster was averted and Mr. Smith came out of the venture with profit. This was Mr. Owens' last tour.

Another managerial experience of Mr. Smith's was his discovery of Sissieretta Jones, the colored soprano. This occurred some time after the Owens venture. Mr. Smith organized a company of negro troubadours for a tour of the West Indies. Among the applicants was Miss Jones, who at that time had never appeared professionally. Mr. Smith and his musical director heard her sing one song and instantly engaged her. So enthusiastic was Mr. Smith over her voice that before starting for the West Indies he rented Wallack's Theatre and gave an invitation concert to introduce her to New York music critics and musicians. The concert was a great success, as was the subsequent tour in the West Indies.

During his long career Mr. Smith wrote a number of plays, but none of them won particular favor. In 1894 he collaborated with W. E. Rose in writing a play called *River Bottom*. Latterly Mr. Smith had confined himself to acting, and on account of his poor health he had been obliged to undertake only such roles as would not overtax his strength.

Mr. Smith is survived by a brother, Mann Smith, of Rochester, and a sister, Mrs. Charles F. Lewis, of Schenectady. His father, Otis Smith, now dead, was for many years a prominent citizen of Schenectady.

CURES.

Ella Merriam, a singing entertainer, made her New York debut at Berkley Lyceum, Jan. 27.

Madeline Lacette Rydy's play, *Miss and Men*, was produced at the Lyric Theatre, London, Jan. 27, by Forbes Robertson and Gertrude Elliott, and duplicated the success it had won in the provinces. Miss Elliott's hit was emphatic.

John Isham is ill at a sanitarium at White Stone, L. I.

Miss Patrick Campbell gave a reception to a large portion of the Four Hundred on the stage of the Victoria Theatre after the performance of *Pelissier* and *Molière* last Tuesday afternoon.

Helene Carroll, leading woman of *The Two Little Waifs*, while playing Cincinnati last week was entertained by Mrs. Belmont and her daughter, of Arlington Heights. Miss Monroe is a graduate of Miss Carroll and this was the first meeting since their school days at Fort Wayne, Ind.

The benefit for the New York Theatre Tressers' Club at Wallack's Theatre has been postponed from Feb. 16 to March 9.

Arthur W. Phane has contracted to write a play for Charles Frohman.

Marshall Seymour, author of *We Are Seven*, was playately by the Proctor Stock company, is very ill at her home in Buffalo.

Robert Cummings filed a petition in bankruptcy Jan. 29. Liabilities, \$6,200; no assets.

For the first production of his comedy, Jerry Judson, at New York Hall, Union Hill, N. J., Feb. 5, Percy Plunkett has engaged Annie Plunkett,

Lawrence, Grace Wilmott, and Mercedes Simons. The Little Waits follow.

Kelly was heard Jan. 25 in the Light Guard Army, which was given its second edition to some judgment upon his playing on the violin. He proved himself a complete master of the instrument. Selections were also played by Miss Terrell on the piano in a spirited manner.

A. FRANCIS.

BUFFALO.

Grace George, in *Under Southern Skies*, was seen at the Star Jan. 27-28 and drew fairly well. The performance was unanimously praised by local critics and the star made a very good impression. The supporting cast was also class. The *Princess in the Carpet* was well received by large houses Jan. 21. The star was very funny, and his support all that could be desired. Especially commendable was the work of May Hobson, Henry Irving and Ellen Terry 22. May Irwin 23.

The *Outpost*, with J. K. Emmet and Little Gilson in the leads, was the Lyccean's attraction 27-1. and drew well. Little Gilson, as the Irish lassie, was the life of the performance. She is a favorite in Buffalo. The *Star's* *Rehearsal* 24.

The New Academy offered *The Strange Adventures of Miss Brown* 27-1 that proved one of the best attractions this house has yet presented. Will S. Haining, Gus Brune, and the *Countess Von Hatzenfeld* filled the leading parts and were very amusing. Pleasant specialties were introduced. Good houses ruled.

A. F. H. will be given over to concerts for several weeks. The *Daisy Farm* 10-15.

Mr. Stirling, of the *Star*, is busy preparing for the first appearance of his new star, Alma Dorem, in *The Gay Cross*, at Troy, N. Y., 8.

The management of the Academy have decided to reduce prices at that hour to 10, 20, and 30 cents.

Local colored people will give a performance, consisting of musical and dramatic numbers, at the Trocadero Jan. 30.

Madame Schuman-Heink will sing at the Troc Jan. 26.

JOSEPH O'CONNOR.

PROVIDENCE.

Lewis Morrison in *Faust* was given a royal welcome at the Empire Jan. 27-1 by large houses. The star has the power of entertaining greatly, and his visits here are always pleasant occasions. He was capably supported by Russell Morrison, as Marguerite, Franklin Yale, as Faust, and Mrs. Sally Tapscott, as Mimi. *The Volunteer Organist* 24.

The secret of success is to be consistent with the work.

Captain John W. The Devil 25-26 to good audience pleased.

Captain John W. The Devil 25-26 to good audience.

Richard Mansfield 1. Miss Bob White 2. R. D. MacLean and Odette Tyler 2. Florence 6.

TROY.—FOLMARS' THEATRE (Frank P. Palmer, manager): *Madame's* *Qo Vida* Jan. 21 canceled.

Under Two Flags 22 canceled. *Flame's* Ball 21.

A True Kentucky 2. *Music Cruise* (return) 3. *The Queen's* 7. *A Gay Time* 12. *Uncle Joshua* 18-20.

Music Cruise 21. *Music Cruise* (return) 22.

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21; packed house; good performance. Down Mobile 21; S. R. O. audience pleased. *T. M. C. A. M.* Morrison's Faust 20. Next Door 1. Kellar 3. Neil Duran 10.

PITTSFIELD.—**X. P. OPERA HOUSE** (P. R. Field, manager): Located in New York Jan. 20 pleased good audience. Webster Concert on 21; packed house; fair concert. The Star Boarders 14; canceled. Harry Shannon on 25. Cottrell (lecture course) 26. Richards and Pringle's Minstrels 26.

QUINCY.—**EMPIRE THEATRE** (Chamberlin, Harrison and Co., managers): Melba, Billie, 21; fair audience. Next Door 21; fair business. David Duran 28. James Dove in Missouri 21. The Convict's Daughter 1. The Katzenjammer Kids 2.

OTTAWA.—**PARRELL'S THEATRE** (T. R. Parrell, owner): Down Mobile Jan. 22 to large and pleased audience. Howard-Dorset co. 22-25 to good business. Nathan Hale 21. Rip Van Winkle 1. Kellar 4. A Fairy Tale 21.

FAIRFIELD.—**OPERA HOUSE** (Phil Wade, manager): Made a full house (lecture course) 21; to large audience. Thomas 22 to good business; performance very good. The Blue Room 21.

LA SALLE.—**ZIMMERMANN OPERA HOUSE** (R. C. Zimmerman, manager): Down Mobile Jan. 22; satisfactory performance and business. Harry Shannon's Minstrels 22; excellent attraction; good business. Nathan Hale 20. Thomas Jefferson 21.

ROCKFORD.—**GRAND OPERA HOUSE** (T. J. Hawke, manager): The Christian Jan. 22; good house. W. S. Hart and Lilla Vale especially well received. A Thoroughbred Tramp 21; good house; performance fair.

WAHA.—**NEW GRAND** (J. Will Smith, manager): A Wise Member Jan. 20; fair house and co. Winchester 21; to large audience. Burt's East Lynne 22. Papa's Baby 22. *Kobie's* Tennessee 2. The Convict's Daughter 11. Kellar 11.

MATTOON.—**THEATRE** (Charles Hogue, manager): Backman Comedy co. Jan. 20-25 in The Fair Wedding, A Man of Mystery, Maine and Georgia, Monte Cristo, and Depths of the Sea to record breaking business.

MARSHALL.—**PYTHIAN TEMPLE THEATRE** (Victor Janney, manager): The American Girl Jan. 16; pleasing performance; good house. Winchester 21; to large audience; excellent business. A Wise Member 22. The Convict's Daughter 11. Kellar 11.

MARENGO.—**OPERA HOUSE** (E. D. Patrick, manager): A Runaway Match Jan. 22; business light; audience pleased. Next Door 4. Martin's U. T. C. 10.

METROPOLIS.—**MCGARTIN MUSIC HALL** (Wheeler and Quante, managers): The Missouri Girl Jan. 23 to S. R. O.; performance good. Burt's East Lynne 3.

AURORA.—**OPERA HOUSE** (J. H. Plaza, manager): A Barrel of Money Jan. 22; large house; fair co. Davidson Stock co. opened for week 27 to large business. Jefferson De Angelis 2. A Runaway Girl 6.

CHAMPAIGN.—**WALKER OPERA HOUSE** (C. F. Hamilton, manager): A Homespun Heart Jan. 20 to fair house. Nathan Hale 22 to S. R. O. A small audience saw Winchester 22; co. good.

OLNEY.—**HYATT'S OPERA HOUSE** (A. Horrell, manager): The American Girl Jan. 22; good co. crowded better house. Gorton's Minstrels 3. Flanagan's Ball 16.

GALENA.—**OPERA HOUSE** (Charles Shearer, manager): 50 Perkins Jan. 20. Schiller Quartette 30. Reno Novelty co. 31.

PRINCETON.—**APOLLO OPERA HOUSE** (Thomas R. Henderson, manager): A Wise Guy Jan. 22 pleased big house. Harry Shannon on 1.

MOLINE.—**WAGNER OPERA HOUSE** (R. H. Tracy, manager): Down Mobile Jan. 22; fair business. Morrison's Faust 22.

PONTIAC.—**FOLES' OPERA HOUSE** (R. D. Foles, manager): Thelma Jan. 21; good performance; crowded house. Bott's Comedians 22-31 failed to appear.

STERLING.—**ACADEMY OF MUSIC** (M. C. Ward, manager): A Wise Guy Jan. 22 pleased big house.

INDIANA.

MARION.—**THE INDIANA** (H. L. Kinsman, manager): Durso-Emmett Combination (Y. M. C. A. course) to large gathering Jan. 22; clever and interesting programme. Pudd'nhead Wilson 5. Field's Minstrels 10. A Runaway Girl 11. King Cole 14. —GRAND (E. L. Kinsman, manager): Flannigan's Ball Jan. 22; crowded houses; pleasing specialties. The Land o' Cotton 24; big houses; co. good. Bonnie Music in song and dance specialties won repeated applause. High Rollers Burlesques 25; packed houses pleased. Down and Up 27; excellent patronage and merited praise.

The American Girl (return) 28. One of the Missions 21. A Day and a Night 1. For Love's Sake 2. Topper Turkey 22. —GRAND: The Land o' Cotton co. closed house 26. Telephones for the minister show to be given 19 by the Macca Club formerly the leaders of the orchestra at the Grand, but now at Muncie. —The Elks at Lebanon opened a fair 22 that will continue three nights. Programme includes many novel features. Elks are in attendance from Indianapolis, Lafayette, Crawfordsville, and other places. The amateur show was given by the Crawfordsville Elks 22 to the heavier audience ever given them. The performance was under the management of Lew Graham, of Ringling's Circus, and some circuit talent assisted.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Somers, manager): J. H. Stoddart in The Bonny Brier Bush 20; delighted good house. Play finely mounted and support excellent, particularly Irma La Piere, Reuben Fay, Augustine Duncan, Marlowe-Good, John Jennings, Jessie Baldwin, and Maude Kinslow. A Wise Guy 24; poor performance; small house. Specialties and Comin' Up 25; redeeming feature. Primrose and Dorothy 26. —GRAND (E. L. Kinsman, manager): Two Little Vagrants 20. —AUDITORIUM (Harry G. Somers, manager): Ernest Gamble Concert on 20. Eddie's 21; excellent performance. Ernest Gamble, house, was assisted by Grace Jenkins, violin, and Frederick R. Monley, piano. Specials 25 to S. R. O.; excellent spectacular production. Wilbur Opera co. opened for week 27 in Field's Minstrels 28; to capacity; excellent co. Other: The Dancers, The Royal Duchess, The Bohemian Girl, Neil Gwynne, La Puccia, Pinafure, and The Chimes of Normandy. Laredo Taft, lecturer, 2. —ITEM: The Marcelline Concert co. gave an excellent entertainment here 22 to large audience.

LOGANSORT.—**DOWLING'S OPERA HOUSE** (John E. Dowling, manager): Howard Kyle in Native Hale 16. —GRAND (C. J. Scholz, manager): The Casino Girl Jan. 22 to capacity; performance excellent. Howard Kyle was warmly welcomed, and was ably assisted by Florence Smythe, Laura Dean, Harry Soder, John Miller, A. D. Johnson, and Frederick West. Showgirls Sisters in For Love's Sake 22; pleasing performance well received. —GRAND (C. J. Scholz, manager): The Casino Girl Jan. 22; pleasing performance well received. Vandalia Pennsylvania Band Minstrels 22; good performance; poor house. Harry Maidens Burlesques 21. Wilbur Opera on 2-6. Helly and Woods 21. King Cole 12. A Bachelor's Honeymoon 18. —GRAND (C. J. Scholz, manager): The Casino Girl Jan. 22; to capacity; excellent co. Other: The Dancers, The Royal Duchess, The Bohemian Girl, Neil Gwynne, La Puccia, Pinafure, and The Chimes of Normandy. Laredo Taft, lecturer, 2. —ITEM: The Marcelline Concert co. gave an excellent entertainment here 22 to large audience.

ANDERSON.—**GRAND OPERA HOUSE** (Dickson and Minstrel, managers): The Casino Girl Jan. 22 satisfied good house. D'Ono Brothers' Vaudeville 22; to capacity and audience good. Knobs of Tennessee 22 pleased; well filled house. John Griffith in A King's Rival 22; enjoyable performance; large and delighted audience. —GRAND (C. J. Scholz, manager): The Casino Girl Jan. 22; to capacity; excellent. West's Minstrels 22; enjoyable performance; well filled house. Papa's Baby 24. Pudd'nhead Wilson 6. The Span of Life 7.

EVANSVILLE.—**GRAND** (C. J. Scholz, manager): The Casino Girl Jan. 22; good house pleased. When We Were Twenty-one 22; fair house; co. good. Arizona 22; one of the best performances of season; medium. Pudd'nhead Wilson 22. Gorton's Minstrels 1. —GRAND (ideal 4. The Murphy 5. Peoples' 6. —ITEM: The Casino Girl Jan. 22; to capacity and pleased audience. The Span of Life 6. Pudd'nhead Wilson 22. —ITEM: The Murphy 5. Peoples' 6. —ITEM: The Casino Girl Jan. 22; to capacity and pleased audience. The Span of Life 6. Pudd'nhead Wilson 22.

ALEXANDRIA.—**OPERA HOUSE** (Otto and Monroe, managers): The Telephone Girl Jan. 22 to S. R. O.; performance unsatisfactory. A King's Rival 24 to large and appreciative audience. John Griffith and Miss Purcell deserve mention. Brandon co. opened for eight nights 24 to A Royal Spy to large and pleased audience. The Span of Life 6. Pudd'nhead Wilson 22. —ITEM: The Murphy 5. Peoples' 6. —ITEM: The Casino Girl Jan. 22; to capacity and pleased audience. The Span of Life 6. Pudd'nhead Wilson 22.

FORT WAYNE.—**MASONIC TEMPLE THEATRE** (Frank Louder, manager): Eugene Blair in Peg Woffington Jan. 20; excellent performance; small house. —GRAND (C. J. Scholz, manager): The Casino Girl Jan. 22 to large and appreciative audience. John Griffith and Miss Purcell deserve mention. Brandon co. opened for eight nights 24 to A Royal Spy to large and pleased audience. The Span of Life 6. Pudd'nhead Wilson 22. —ITEM: The Murphy 5. Peoples' 6. —ITEM: The Casino Girl Jan. 22; to capacity and pleased audience. The Span of Life 6. Pudd'nhead Wilson 22.

CAMBRIDGE CITY.—**MAIN STREET OPERA HOUSE** (M. L. Newhouse, manager): In the Pictures Jan. 20 canceled. A Runaway Girl 2. Lou J. Bowes (lecture course) 10. A Wise Member 11.

MASONIC OPERA HOUSE (Colonel Wissler, manager): Alvin Joslin 22; poor business and co. Finnigan's Ball 1.

ELWOOD.—**OPERA HOUSE** (J. A. Kramer, manager): Deacon Brothers' Vaudeville co. Jan. 20; good performance; good house. The Land o' Cotton 21; to capacity; excellent co. Other: The Casino Girl 22; to capacity; excellent. Harry Dunphy 1. Papa's Baby 5. The Wall Street Busters 6. A Day and a Night 7.

WASHINGTON.—**OPERA HOUSE** (Hornell Brothers' Vaudeville co. Jan. 20; good audience. The Casino Girl 21; to capacity; excellent co. Other: The Casino Girl 22; to capacity; excellent. Harry Dunphy 1. Papa's Baby 5. The Wall Street Busters 6. A Day and a Night 7.

co. manager): The Span of Life Jan. 24 pleased large audience. A Homespun Heart 27; good co. audience. Pudd'nhead Wilson 22. Two Merry Girls 21. Old Dan Tucker 7. The Girl from China 12.

AUBURN.—**HENRY'S OPERA HOUSE** (J. G. Henry, manager): Caught in the Web Jan. 22; packed house; good co. Deacon Brothers' Vaudeville 22. Ottawa Male Quartette (lecture course) 1. Mozart Symphony Club 4. A Bachelor's Honeymoon 10. The Valentine Organist 12. John Griffith 17.

NEW CASTLE.—**ALCAZAR OPERA HOUSE** (F. P. Brown, manager): Deacon Brothers' Vaudeville 22; to capacity; good audience. Knobs of Tennessee 22; to capacity; good house; performance good.

ITEM: The ladies of Tennessee co. disbanded after their engagement here 22.

VALPARAISO.—**MEMORIAL OPERA HOUSE** (A. T. Hinsdale, manager): A Day and a Night Jan. 21; to capacity; excellent performance. Madge Lawrence, Mark Low, Bill Hatter, and Louis M. Grant 22. The County Fair 4. A Poor Relation 11. Steven's U. T. C. 22.

VINCENNES.—**MCJOHNEY'S THEATRE** (Frank Green, manager): The Span of Life Jan. 22 to good business. Grace Hayward on opened for week 27 to S. R. O. in slaves of Russia. Other plays: Peaceful Valley, Carmen, The Croon, L'Alion, and Sapho; very good.

DAVENPORT.—**BURTH OPERA HOUSE** (Chamberlin, Klundt and Co., managers): Lost River Jan. 22 to capacity; good house; excellent performance. Madge Lawrence, Mark Low, Bill Hatter, and Louis M. Grant 22. The County Fair 4. A Poor Relation 11.

WINCHESTER.—**GRIMES' THEATRE** (Frank Green, manager): The Span of Life Jan. 22 to good business. With exception of Arthur Dunn, as Filmer, cast not as good as formerly. Morrison's Faust 22; fair houses and attraction. Down Mobile 22. Martin's U. T. C. 22 pleased good house. Thomas Harman in Rip Van Winkle 22; pleased; good audience. —ITEM: The Devil's Auction 22. —Edward Harrigan, son of Carroll, Ia., a member of the St. Elizab. co. is writing burlesques.—F. E. Foster, City Clerk of Iowa Falls and Tom Mizzen correspondent at that place, is attending court here this term.

Floyd Williams and wife of the Williams Comedy co. are here, account of the illness of Mr. Williams' father, Hon. Henry Williams, an aged resident.

DAVENPORT.—**BURTH OPERA HOUSE** (Chamberlin, Klundt and Co., manager): Lost River Jan. 22 to capacity; good house; excellent performance. Madge Lawrence, Mark Low, Bill Hatter, and Louis M. Grant 22. The County Fair 4. A Poor Relation 11.

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DAVENPORT.—**BURTH OPERA HOUSE** (Chamberlin, Klundt and Co., manager): Lost River Jan. 22 to capacity; good house; excellent performance. Madge Lawrence, Mark Low, Bill Hatter, and Louis M. Grant 22. The County Fair 4. A Poor Relation 11.

WINCHESTER.—**GRIMES' THEATRE** (Frank Green, manager): The Span of Life Jan. 22 to good business. Grace Hayward on opened for week 27 to S. R. O. in slaves of Russia. Other plays: Peaceful Valley

KING, Isaac: Louis Mann and Clara Lipman in *On Account of Elsie Jan.* 26 to large audience. Uncle Jack Sprout by R. William H. Crane 22.

CONCORD: **WHITE'S OPERA HOUSE** (R. G. White, manager): Uncle Harry (return) Jan. 20; large and good audience. Uncle Jack Sprout by R. Way Down East 22.

NEW JERSEY.

ATLANTIC CITY—ACADEMY OF MUSIC (Joseph Franklin, manager): *Don't Tell My Wife Jan.* 26; co. good; business fair. *James O'Neill in Monte Cristo* 26; very good on stage settings fair; business good. *James O'Neill, Frederick De Mille, and the Stars of the Stage* 26; good. *Warren Gorham, W. J. Dixie, Edward Lally, John Dill, and Helen Johnson* also good. *John Dill, Brother Officers* 26; business fair. *Charles Herriette, Le Willard, Fred A. Strong, and Florence Robinson* deserve special mention. *Audrey Stock* co. 27-1 in *The Palace of the Queen, The Fire Patrol, Devil's Island, and Camille*. *Lost in New York* and *Under Two Flags*. *Frank Muller, J. Ward Howell, Alfred Lewis, and Billie Dove* 27-1; *W. H. Crane, Billy Walsh, Albee Lester, and Ward Howell* 27-1; *John C. Dyson, F. D. Bell, Morris Guards' Minstrels* (local) 27-1. *Miss Dixie Tragedy* 16. *An American Gentleman* 11. *Ward and Vokes* 14. *Are You a Man* 15.

ELIZABETH—JACOB'S THEATRE (George W. Jacobs, manager): *Grace George in Cedar Southern Skies* Jan. 26 to crowded house. Star achieved decided success. *Maud Durand and Curly Hastings* deserve mention. *Imogene Willis* (local) 26 to large and enthusiastic audience. *Della Fox in Little Man's Self* 26 to large audience. *When London Sleeps* 21. *Ronson-Burkehouse* 1. *Ella's Minstrels* 1. *The Fast Mail* 4. *A Mother's Heart* 6. *Frank Daniels* 8. **LYCEUM THEATRE** (William McD. Drake, manager): *Don't Tell My Wife Jan.* 26 to large and appreciative audience. *Last week's love* caused by *Lost in New York* and *Under Two Flags*. *Deering and Gossamer's U. T. C. G. 2. Ivy Leaf* 6. *Alma Gluck* 10-15. *Frankie Carpenter* co. 17-22. *For Her Sake* 24-25.

PATERSON—OPERA HOUSE (John J. Gottschalk, manager): *Della Fox in Little Man's Self* Jan. 26 failed to please large house. *H. J. Walton* deserves mention. *Mrs. Dane's Defense* 26-27 delighted good houses. *David H. Murray and Kate Hassett* shared houses. *Human Hearts* 21. *U. T. C. G.*—**CARDEN THEATRE** (P. F. Shee and Co., manager): *Grace Paylor's Comedy* co. closed two weeks (local) 1. *Play's the Thing* 2. *W. H. Crane, Billie Dove, and Helen Johnson* 1. *My Kentucky Home, Hand in Hand, The Two Orphans, Jim the Peasant, Passion's Slave, and the Law of the Land*; large audience pleased. *An American Gentleman* 24.

TRINITY—TAYLOR OPERA HOUSE (A. H. Simonds, manager): *William Faversham in A Royal Rival* Jan. 26 to very large house. *James O'Neill* gave the best production of *Monte Cristo* in his ever given here 26 to large audience. *Howard Green* gave a brilliant production of *Streetcar* 26 to small house. *Della Fox in Little Man's Self* 26; insufficient co.; large audience. *Sons' Band* 26; delightful concert; good business. *Philadelphia Orchestra* gave the second of its series of concerts 26; good audience thoroughly pleased. *Colorado* 4. *Frank Daniels* 7. *Joseph Murphy & Curse* Paylor Comedy co. 10-15. *Chamney Glick* 17. *The Festive 18.*

BRIDGETON—CRITERION THEATRE (Ed. B. Moore, manager): *Bennett and Moulton* co. Jan. 27-1 one of the best co. here, and continued to full houses. *Play's Dances of New York, The Captain's Mate, The Queen of Chinatown, At the Hour of Nine, and Out in the Streets, The Tide of Life* 2. *Ivy Leaf* 5. *Della Fox 8. Side Tragedy* 12. *Whitney's Minstrels* 15. *A Bunch of Keys* 18. *Debate 19, Our New Minister* 21. *Old Dan Tucker* 24. *Nellie McHenry* 25.

BROOKLYN—LYRIC THEATRE (H. P. Soulier, manager): *The Fast Mail* 26-28 pleased to good audience; effects excellent. *On Trial* (local) 26; *Confucius' Irving Fiske Stock* co. in *Two Friends in the Fire* 26 to packed and pleased house. *Lovers' Lane* 27-28 to phenomenal business; co. excellent. *Ernest Hastings Franklin Roberts, Frank Hartwell, Blanche Hall, Miller James, Sadie Stringham, and Zeida Sears* especially good. *Don't Tell My Wife* 30-1. *Human Heart* 2-5.

NEW BRUNSWICK—SHORTridge's THEATRE (R. Shortridge, manager): *John Saville* co. 27-28 week of good business. *Two Friends in the Fire* 26 to packed and pleased house. *Lovers' Lane* 27-28 to phenomenal business; co. excellent. *Ernest Hastings Franklin Roberts, Frank Hartwell, Blanche Hall, Miller James, Sadie Stringham, and Zeida Sears* especially good. *Don't Tell My Wife* 30-1. *Human Heart* 2-5.

WASHINGTON—OPERA HOUSE (Robert Petty, manager): *Dark*.—**ITEM:** On account of the small-pox in surrounding towns Manager Petty has canceled all co.

NEW MEXICO.

LAS VEGAS—DUNCAN OPERA HOUSE (L. M. Crawford, manager): *Walter S. Moss, local manager*: *The Irish Pauhers* 11.

NEW YORK.

SCHENECTADY—VAN CLEVE OPERA HOUSE (Charles H. Benedict, manager): *The Eleventh Hour* Jan. 24 to good house. *Perry Bentley* made hit. *For Her Sake* 26; his production; well acted; co. of *For Her Sake* 26; *The Head Waitress* 26 to full house; very amateur performance; on, excellent. *Sarah Covell Le Moyne* in *The First Duchess of Marlborough* 26 to large house; splendid performance. *The Village Postmaster* 1. *Toll Gate Inn* 2. *The Flaming Arrow* 4. *Up York State* 6. *Our New Minister* 7. *On the Stroke of Twelve* 8. *Rip Van Winkle* (local) 10. *Captain Jim* 12. *Grace George* 14. *The Second Stage* 18. *Phelan Stock* on 17-22. *Play's the Thing* 23 to large house; well received for the first and *Sons' Band* (local) 21. Manager Benedict has been spending considerable time in New York and Boston engaging people for his summer co. that will open about May 1.—In a previous letter your correspondent unintentionally credited The Postulant on 22 with small house, whereas a large audience attended the production.—Admirable training presented by *John G. Herlihy* co. with a benefit of some 25. *Vivian G. Hart* co. of this city, is giving a series of charity performances through the small towns in the vicinity and has been successful.

ALBANY—EMPIRE THEATRE (A. J. Voyer, manager): *The Patriotic Game* (local) 21. *Ward and Vokes* 21 to good business. *John J. Martin*, of this city, sang the sheriff at the matinee and made hit. *Ward and Vokes* in *The Head Waitress* 26 to good house. *Toll Gate Inn* 1. *The Village Postmaster* 4. *A. Prinster and Friend's Minstrels* 6.—**HARLEM—WILSON'S BALL** (R. D. Jacobs, manager): *Billie Martin, with Nellie McHenry* 26 to packed house; good performance. *Miss Fiske Comedy* co. opened for week 27 to good business in *The Charly Girl*. Other plays: *The Little Magnet, Nell Guyane, My Husband's Friend, Under Two Flags, Ten Nights in a Bar Room, Fauchon, and For Washington*. Specialties were by Mrs. General Tom Thumb, Count and Baron Magri, Noddy and Kneary, and Whipple and Fliss.

SYRACUSE—WISTING OPERA HOUSE (M. Reba, lessee; J. L. Kerr, manager): *The Chaperone* repeated previous success Jan. 26. *The Merchant of Venice* 26 to good house. *Grace George* 1. *Cleveland 10, 11.—GRAND OPERA HOUSE* (Charles H. Benedict, manager): *The Night Before Christmas* was well presented to large houses 25-26. *The Postulant* drew well 27-28; satisfactory performances. *The Flaming Arrow* 29-31. *The Outpost* 32-33. *The Road to Rio* 6-8. *Walls of New York* 12. *Night Birds* 13-15.—**ITEM:** H. S. Daniels, of this city, business-manager of German Company, has been engaged for the coming season as manager of the Valley Theatre.

NEW YORK—LYCEUM THEATRE (M. Reba, manager): *Walter S. Moss* co. Jan. 26-28 in *East Lynne, The War of Wealth, Under Two Flags, Innocent Rambles, For His Country's Sake, and Slaves of Gold*; large business. *Toll Gate Inn* (return) 27 to good business. *William Beach* was soon to advance. *May Irwin in The Widow Jones* 28; *S. H. O. Jacques Kruger, Christopher drama, and Florence Reed* scored. *Samuel L. S. Symphony Orchestra* 29. *The Trip to Chinatown*, *Dark*.—**ITEM:** H. S. Daniels, of this city, business-manager of German Company, has been engaged for the coming season as manager of the Valley Theatre.

NEW YORK—PLATTSBURGH THEATRE (M. Reba, manager): *Walter S. Moss* co. Jan. 26-28 in *East Lynne, The War of Wealth, Under Two Flags, Innocent Rambles, For His Country's Sake, and Slaves of Gold*; large business. *Toll Gate Inn* (return) 27 to good business. *William Beach* was soon to advance. *May Irwin in The Widow Jones* 28; *S. H. O. Jacques Kruger, Christopher drama, and Florence Reed* scored. *Samuel L. S. Symphony Orchestra* 29. *The Trip to Chinatown*, *Dark*.—**ITEM:** H. S. Daniels, of this city, business-manager of German Company, has been engaged for the coming season as manager of the Valley Theatre.

NEW YORK—GLOVERSVILLE—DARLING THEATRE (W.H. Gant, manager): Harry Jenkins co. closed five days' engagement Jan. 26; business fair; co. pleasing. *The Village Postmaster* 26; fair audience; co. excellent. *Ernest Powers, Brinley Shaw, Robert Kelley, Harry Brooks, Amy Basina, Josiehine Hoffer, and Florence Part* deserve mention. *Eight Girls* 21. *Up York State* 10. *On the Stroke of Twelve* 12. *Richard Holland* 13. *KASSEL OPERA HOUSE* (A. L. Covell, manager): *In Love* 26; co. good.

AMSTERDAM—OPERA HOUSE (George McChamplin, manager): *Bennett and Moulton* co. closed very successful week Jan. 26; co. good; specialties first-class. *Play's: A Slave's Revenge, A Daughter of the South, The Dangers of New York, The Queen of Chinatown, The Captain's Mate, The Orphans of New York, and Out in the Street*. *A Texas Star* 27; fair business; co. good. *The Village Postmaster* 28. *W. H. Crane, and G. H. Plummer* 29. *W. H. Crane* 30. *The Flaming Arrow* 31. *Grace George* 1. *Our New Minister* 2.

NEW YORK—THEATRE (John J. Voyer, manager): *Dark*.

AUBURN—WHITE'S OPERA HOUSE (G. A. Reiss, manager): *John McAlister* 26 to large house; good audience. *Ward and Vokes* 26; *The Postulant* 27 to good house. *Grace George* 28. *John McAlister* 29. *Alister's Show, and Great Western, and Lester's Minstrels* 30. *Great Western, and Lester's Minstrels* 31. *Ward and Vokes* 32. *The Flaming Arrow* 33.

UTICA—MAJESTIC THEATRE (John J. Stewart, manager): *Walter S. Day, Day, manager*: *A Trip to Buffalo* (return) Jan. 26-28. *Belle* (return) 29-30. *The Postulant* 31. *John McAlister* 32. *Ward and Vokes* 33. *Grace George* 34. *John McAlister* 35. *Alister's Show, and Lester's Minstrels* 36. *Ward and Vokes* 37. *Great Western, and Lester's Minstrels* 38. *Ward and Vokes* 39. *Great Western, and Lester's Minstrels* 40.

ROCHESTER—BAKER THEATRE (Robert B. Hubbard, manager): *J. J. Stewart, manager*: *The Flaming Arrow* Jan. 27-29; large audience. *The Postulant* 30-31. *The Road to Rio* 3-5. *The Outpost* 6-8.—**LYCEUM THEATRE** (A. W. Wolf, manager): *Ward and Vokes* 26 to packed house. *Grace George* 27. *John McAlister* 28 to large audience. *Great Western, and Lester's Minstrels* 29. *Ward and Vokes* 30. *Great Western, and Lester's Minstrels* 31. *Ward and Vokes* 32. *Great Western, and Lester's Minstrels* 33. *Ward and Vokes* 34. *Great Western, and Lester's Minstrels* 35. *Ward and Vokes* 36. *Great Western, and Lester's Minstrels* 37. *Ward and Vokes* 38. *Great Western, and Lester's Minstrels* 39. *Ward and Vokes* 40.

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WHITEPLAINS—COLLINGWOOD OPERA HOUSE (R. Sweet, manager): *Human Hearts* Jan. 26 pleased fair house. *Bennett and Moulton* co. opened for week 27 to large house. *The Road to Rio* 2-5. *The Outpost* 6-8.—**LYCEUM THEATRE** (William McD. Drake, manager): *Don't Tell My Wife Jan.* 26 to large audience. *Play's the Thing* 27-28. *Grace George* 29. *John McAlister* 30. *Great Western, and Lester's Minstrels* 31. *Ward and Vokes* 32. *Great Western, and Lester's Minstrels* 33. *Ward and Vokes* 34. *Great Western, and Lester's Minstrels* 35. *Ward and Vokes* 36. *Great Western, and Lester's Minstrels* 37. *Ward and Vokes* 38. *Great Western, and Lester's Minstrels* 39. *Ward and Vokes* 40.

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Grand 11.—MEMORIAL HALL (G. H. Bradland, manager): Two Nights in a Bar Room 25 to capacity. The Hottest Com in Dixie 20: com. and business good. The Flip Mr. Flip 1.

HILLSBORO.—RELL'S OPERA HOUSE (Frank Ayres, manager): A Banquet Match Jan. 10 pleased good house. A Bachelor's Honeymoon 15 to big business. Puck's Bad Boy 20 pleased large audience. Local church benefit 25 to full house. A Ragtime Girl 2. Two Merry Tramps 11. Thelma 22. A Breezy Time 18. Time 27.

LANCASHER.—Chestnut Street OPERA HOUSE (George Tanchill, manager): Human Hearts Jan. 26 to S. R. O.; excellent performance. Walter W. Law, Jay L. Packard, Ed. A. McHugh, and Mary Down deserve mention. At Valley Forge 22. Tangled Relations 21. Peaceful Valley 2. A Breezy Time 18. The Wrong Mr. Wright 20.

KIRKTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Struggle for Liberty Jan. 24 (local); good performance and house. The Volunteer Organist 20. Trans-Atlantic Bureaucrats 22. A Jolly American Tramp 1. The Wrong Mr. Wright 1. The Middleman 10. Pudd'nhead Wilson 12.

RANDSBURG.—NIELSEN OPERA HOUSE (George A. Nielsen, manager): Are You 4. Human Heart 21; good performance. The Village Pantomime 20; good house. The Volunteer Organist pleased large audience 21. Faint 20. The Wrong Mr. Wright 1. Caught in the Web 2. Down and Up 10. Pike County Politics 11. The Crystal Slipper 18.

RENTZIA.—OPERA HOUSE (H. A. Dykeman, manager): The Hottest Com in Dixie Jan. 24; poor business; good performance. Eddie Akersstrom co. opened 22 in My Oriental Friends to large house. The Doctor's Warm Reception followed 25 to fair house. The Bachelor's Housekeeper 20 to medium business; performance satisfactory. Caught in the Web 21.

LORAIN.—VERRECK THEATRE (George H. Verbeck, owner): Eddie Akersstrom co. Jan. 26-28 to good business. Hearts of the Blue 20. Old Arkansas 21. Good business. WAGNER OPERA HOUSE (C. G. Knapp, manager): The Volunteer Organist 20; good performance; fair business. Little Ethel Dreyfus co. 27-1 opened in The Devil's Gap to good house.

BELLEVILLE—GRAND OPERA HOUSE (Smith and Whitehill, managers): At Valley Forge Jan. 26 delighted crowded house. W. L. Roberts, Frank E. Moore, W. A. Dowdert, A. Makai, J. H. Larvia, J. J. Morris, Elizabeth Sommerville, and Olive Martin all deserve mention.

BRIGHTON—MASONIC OPERA HOUSE (R. P. Miller, manager): The Telephone Girl Jan. 22; crowded house; good business. Uncle Tom's 27 to S. R. O.; performance fair. The Hottest Com in Dixie 1. Chicago Stock co. 2-4.

JACKSON.—CRESCENT OPERA HOUSE (Guy M. Thompson): Two Nights in a Bar Room Jan. 22; crowded house; good business. Human Hearts 20. Old Arkansas 21. Faint 20. The Wrong Mr. Wright 1. GRAND OPERA HOUSE (Frank C. Moran, manager): Frank Adams in Uncle Tom's played good house 21.

PE. MARTY.—GRAND OPERA HOUSE (H. G. McLean, manager): The Hottest Com in Dixie for Jan. 20 canceled. The American Girl (return) 1. Liquid Luck 4. Eddie Akersstrom co. 4-6. Peaceful Valley 11. A Poor Relation 17. Davidsen Stock co. 20.

CANAL POINT—BIG FOUR OPERA HOUSE (George T. Smith, manager): The Great White Drama 20 to S. R. O.; good performance. The Devil's Doctor 20. At Valley Forge 1. The Last Lecture 7. Mildred Holland 18. Two Little Valentines 22.

NEW LEXINGTON—SMITH'S OPERA HOUSE (R. J. Smith, manager): Human Hearts Jan. 20; fair audience pleased. W. W. Law, Ed. McHugh, Miss Davis, and Miss Lovas especially good. The Great White Diamond changed date to February. The Flip Mr. Flip 6.

MONROEVILLE—TWIN CITY OPERA HOUSE (John and Ruth, managers): A Return of the King 20. The Great White Drama 20. At Valley Forge 1. The Devil's Doctor 20. At Valley Forge 1. The Last Lecture 7.

MONROEVILLE—STEWART'S OPERA HOUSE (R. J. Stewart, manager): Human Hearts Jan. 20; good business; excellent. Walter W. Law, Ed. McHugh, and Ruth Stewart, and Scott Reed deserve mention. Eddie Mac 4. Ottomans Quartette 7.

ATLANTIC—OPERA HOUSE (Charles Shuster, manager): Human Hearts Jan. 20; pleased large house. At Valley Forge 4. A Breezy Time 7.—THEIR: Indoor sports are seen in advance of the New Year.

MONROEVILLE—CITY OPERA HOUSE (Fritz and Fred Ober, managers): Our Comedians closed 20. The Great White Drama 20. At Valley Forge 1. The Devil's Doctor 20. At Valley Forge 1. The Last Lecture 7.

MONROEVILLE—STEWART'S OPERA HOUSE (R. J. Stewart, manager): Human Hearts Jan. 20; good business; excellent. Walter W. Law, Ed. McHugh, and Ruth Stewart, and Scott Reed deserve mention. Eddie Mac 4. Ottomans Quartette 7.

LEXINGTON—AUDITORIUM (Charles and Ruth Ober, managers): Alice in Wonderland 20. The Great White Drama 20. At Valley Forge 1. The Devil's Doctor 20. At Valley Forge 1. The Last Lecture 7.

LEXINGTON—OPERA HOUSE (James L. Hammett, manager): The Hottest Com in Dixie 20; good business. Walter W. Law, Ed. McHugh, and Ruth Stewart, and Scott Reed deserve mention. Eddie Mac 4. Alice in Wonderland 7.

LEXINGTON—MEMORIAL OPERA HOUSE (R. J. Hammett, manager): The Hottest Com in Dixie 20; good business. Walter W. Law, Ed. McHugh, and Ruth Stewart, and Scott Reed deserve mention. Eddie Mac 4. Alice in Wonderland 7.

LEXINGTON—GLOBE OPERA HOUSE (Tom A. Smith, manager): A Return of the King Jan. 20; fair business. The Devil's Doctor 20. At Valley Forge 1. The Last Lecture 7.

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LEX

THE BROOKLYN STAGE.

Saturday, Feb. 1.
A rather eventful week ends to-day, the best results in the local grand reviews again being attained in two of the popular attractions touring in the City Hall section, the general attendance elsewhere being far from good.

Augusta Thomas, Colorado, for its first presentation on this side of the river, had excellent patronage at the American, which enjoyed another week of large audiences, but little, if any, behind the notable figures of the New Haven-Hartford engagement. William Ladoucette, J. M. Gervais, Violet Hand, Francis Casy, Jessie Lawrence, John W. Allbaugh, Jr., Miss Conine, Hester Lawrence, John W. Allbaugh, Jr., Miss Hall, were all individually excellent, in general notably so, and left nothing to be desired. Miss Barrymore and Captain Jimmie of the Horse Marines are next due, with "Way Down East" for Lincoln Day week.

The best and most applauded feature of the Orpheum bill was Fanny Rice, who assisted by Alice Beach, excelled in the reading of a new poem, much in favor at present, descriptive of the sacrifice of the Christian martyrs in the cause of their religion. Later Miss Rice created gales of laughter by her quaint impersonations, in which her expressive face is supplemented with a Liliputian body equipped with practicable feet and hands, the every movement of which is most inspiring. Her act gains much from the complete and elaborate staging with which this performer equippe it. The Three Navarros, a new man, a tall, gaunt, but good looking, graceful and competent, especially in his dancing, won their favor with the original and difficult stunts which this trio have long been noted. Sidney Williams and Mildred Lawrence gave a Trio of the Night; Madame Marnella exploited her intelligent coquettishness, the Sverrels repeated their exhibition of the early Fall. Kate Gavin and Jessie Platt opened the show as tastefully garbed and musical gypsies. Hal Merritt depicted The Foster Girl, Joe Flynn read his little book, "Temptation rag time," and The Cycle Whirl introduced A. M. Schaefer and their expert riders. The photograph depicting the curtain down moment, Professor Williams next announces Wilfrid Clark, Jessie Miller, the Texas Trio, Louise Gunnison, York and Adams, Leo Davelio, Arlum and Wagner, Gallo's monkeys, Bluebird moving pictures, also The Cycle Whirl.

The Montauk had E. M. Holland in Ellen Holden. Mr. Holland is too experienced an actor to give other interest to him, with the exception in this part, he is not convincing and as a consequence every one interested suffers to a greater or less extent. Mr. Patrick Campbell will next be seen here in Magna, The Second Mrs. Tanqueray, The Notorious Mrs. Elizabeth, Mariana, and Beyond Human Power, May Irvin with The Widow Jones being the booking for Feb. 10.

At Hyde and Belmont's, Linton and McIntyre were introduced to the town with Dr. Quigley's Quartette, which as an act deserves only to increase the delightful singing of Lella McIntyre, and the more than ordinarily clever piano accompaniment of Harry Linton. The Sisters Kingsley appeared to advantage in duets, Johnstone Bennett, with Tony Williams, gave a Quiet Evening at Home; Kitty Mitchell recited and sang. Hal Stevens contributed imitations of well-known actors, Louis Simeon, Grace Glueck, Robert Gossage, new Bloom, Cambell and Carter, Jessie Carroll, the Dancers Harkness and Mrs. Dan Hatt, Yvette Coquelin, Yvonne, Lella Barry and George Felix, and the Danese Brothers.

Nellie McHenry gave a good production of M'ling to a uniformly large attendance at the Bijou, where Manager Nick Norton next shows The Dancers of Paris, and later puts on view Uncle Tom's Cabin. Sam Devore and his contingent occupied the Gayety, the entertainment in the main being about the same as last season. The opening attraction was last but not least as the week advanced. Manager James J. Clarke has The Transatlantic Hippocampus to follow. Harry McEvily and Miss Hopkins held the stage of the Grand Opera House, where Manager Lewis Parker next presents Howard Hall and The Man Who Dared. McEvily's How of Flirt being scheduled for Feb. 10.

The Star showed a handsome outfit with Wiss, Wiss and Son, Manager William L. Bissell's next feature being The Theodore Bissells, with James J. Jeffries as an augmented attraction.

Al. W. Martin's Uncle Tom's Cabin packed them in at the Folly, the same as on former visits to the Gayety. Manager Bennett Wilson next has a stirring feature in Eddie McHenry in M'ling, with an Old Kentucky to follow.

W. H. Watson's Orientalis were tenants at the Unique, where Manager Frank B. Carr next offers The Broadway Burlesques.

The Summer doings for 1902 are beginning to be talked about, one of the earliest announcements come from Manhattan Beach, where this year all of the band concerts to be free to the public, the music to be furnished exclusively by Sherman's players. Sherman's Band is to continue to entertain at the Academy of Music on Thursday evenings. Major Field will manage the Florida Bouler Concert at the Academy on Feb. 14. Weber and Fields have canceled their booking with Mrs. Stan-Hoch, of the Montauk, and are now engaged to appear at the Academy of Music for four performances during the first three days of May. It is said that a large amount of money has been given to the band, and the money now put up that the "take" for the above four performances of Hatty Tooty will equal, if not exceed, their entire week at the Montauk last Spring.

JUST AND FAIR.

Attractions booked at Metropolitan, Fortland, Ore. Write or wire George L. Baker, manager.

MUSIC NOTES.

Paderewski's opera, *Mazur*, will have its premiere at the Metropolitan Opera House Feb. 14.

David Bishop gave his second Sunday song recital at Carnegie Hall last Sunday afternoon. Edward House accompanied on the piano.

The Pirates of Penzance will be sung at the Grand Central Palace next Thursday evening to aid Rev. William G. Murphy to build a parochial school. The performance will be one of the star attractions of James E. Connelly, and the musical direction of J. Stephen Barrett, Coleraine's Fourteenth Regiment Band will furnish the music.

COMPANIES CLOSING.

When London Sleeps, on Eastern Monday.

Across the Pacific, on March 15.

In Love, on Feb. 8.

Mrs. Mayne's company, on Feb. 11.

Brother Officers, on Feb. 1.

John Gorman, at Liberty, after Feb. 8. *

Hersford's Acid Phosphate

Believes the worst forms of Dyspepsia, nervous and sick headache, dizziness, acidity of the stomach and distress after meals.

WANTED for Tour of the Tropics.

Good Magician who speaks Spanish. Assistant must be female with act of her own. Contortionist preferred.

Address, General Delivery, New York, W. E. Cage.

Furnished Rooms

Staple or double. Board optional. Reduced rates. Theatrical centre—near 341 West 42nd Street.

Furnished Flats

for the Profession. 250 West 42nd Street. Completely furnished, three or four rooms, from \$10 to \$20 weekly. Inquire of JANITRESS.

159 E. 23rd St. Furnished Rooms. Elegant newly furnished rooms, \$10 to \$15. Shower bath, hot and cold water supply. Near Lexington Avenue. Private house.

Absolute Divorces secured promptly by reliable attorney of long experience. Address ATTORNEY.

Law Office, 108 Olive St., St. Louis, Missouri.

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LEADING MAN
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J. B. Mackie, Louise Stanford, The Myers Sisters, Douglas and Ward, The Hollands, John Murphy.

PRETTY GOOD, ME!

Here's what we did for the last four one-nights at the Farwell Opera House, Rockland, Me.

Jan. 10, Uncle Terry, S. B. O.; Jan. 11, I. W. Marshall's Minstrels, S. B. O.; Jan. 12, Josh Sprague, S. B. O.; Jan. 13, An American Tramp, S. B. O.

OPENING—Weeks March 17, 24, April 7, for Repertoire or one-nights. Write or wire.

BOB CROCKETT, Mgr.

Regards to Arthur C. Atston.

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DATES AHEAD.

Managers and agents of shipping companies and correspondents are notified that this department closes on Friday. To faciliitate publication, all the following formal notices must be mailed to reach us on or before that day.

REVIEWING COMMITTEE

Odalis by Weil's Band. Lili's Hungarian Rhapsody and a fantasia on Wagner's Die Walküre were among the band pieces.

Electra Oxford, soprano, will be the soloist at next Thursday night's Choral-Symphony concert. Manager Short, of the Olympic and Century, has "struck oil." He is one of the lucky ones of a St. Louis syndicate that has found another "gusher" in the Texas fields.

J. A. NORTON.

CINCINNATI.

Two New Musical Comedy Openings This Week—The German Company.

(Special to The Mirror.)

CINCINNATI, Feb. 3.

A superabundance of musical comedies in the past thirty days has exerted a depressing effect on the box-offices at some of the local theatres, and the end is not yet, for two more are in evidence to-night. Dan Daly, long a favorite here, is at Robinson's with The New Yorker, and a good sized audience was on hand to-night to welcome his local advent as a star. His company proved a strong one, including William Cameron, George Schiller, Thomas Evans, Nick Long, Rose Beaumont, Anna Laughlin, Carrie Perkins, and Isabelle Cotton. Next week, E. S. Willard.

Mam'selle Arkina, which scored a big success last year at the old Grand, returned to town yesterday and again proved entertaining. Delta Stacey in the title-role heads a very capable company and plays the part with vivacity and charm.

The Two Escutcheons, which has been played here several times in the original, but never before in English, was yesterday's offering at the Pike and made a pleasant impression on two large audiences. Next week, The Banker's Daughter.

Last night's performance by the German company was a benefit for Clemens Bauer. '8 Liserl von Schliersee was the bill, and it was capitally rendered.

Joseph Dowling's play, Roxana's Claim, with Mr. Dowling and Myra L. Davis in the leading parts, is the attraction at the Lyceum.

The Fatal Wedding, with Edwin Mordant in the principal role, made a decided hit yesterday at Heuck's. Gertrude Haynes and her Choir Celestial are a special feature, and repeated the hit made here earlier in the season in vaudville.

Neil Florence has resigned from the Pike company to join one of the Arizona companies.

H. A. SURROX.

STANHOPE-WHEATCROFT SCHOOL MATINEE.

At the Madison Square Theatre last Thursday afternoon the undergraduates of the Stanhope-Wheatcroft Dramatic School appeared for the first time in public this season. The audience, as is usual at these matinees, was very large and included many persons of prominence in the theatrical world. The applause was plenteous and much of it was well deserved.

The programme consisted of two one-act plays entitled The Pretty Horsebreaker and Nobility, and a three-act drama, called Alma and Ende. Nobility, which was the curtain-raiser, is a highly dramatic little story of Russian life, put together in rather effective fashion by Sigmund B. Alexander. The cast was as follows:

Prince Poninski A. Florence Fagan
Prince Ivan Poninski J. McPherson Fine
Boris Roskolinikoff Gordon Johnstone
Othmar Patoff C. Perry Alexander

The scene is a room in Prince Poninski's castle near the Russian frontier. Sonia, the wife of the Prince, has, in order to save her brother from arrest as a Nihilist, sacrificed her honor to Boris Roskolinikoff, of the secret police. Once the brother is safe beyond the border, Sonia is overwhelmed with shame of her act and anger at Roskolinikoff. She drinks poison and, turning upon the officer, she tells him how she has tricked him, and how deep is her hatred of him. The husband, entering at this moment, kills Roskolinikoff, and the wife, after explaining the situation, falls dead. The construction of the little play is crude, its literary qualities are ordinary enough, but its theme is dramatic and the final tragedy is rather well contrived. A. Florence Fagan played the role of Sonia with considerable emotional strength, and Gordon Johnstone was an excellent Roskolinikoff. The others were satisfactory.

Alma and Ende, also from the pen of Mr. Alexander, was cast as follows:

Maurice Prescott J. McPherson Fine
Gerald Hart Gordon Johnstone
Dr. Charles Prescott David Kimball
Robert Thayer Frank Tremor
Augustus Sutherland C. Perry Alexander
Doris George Hammond
Gladys Moore Martha L. Waldron
Mrs. Matilda Thayer Ruth Monks
Isabelle Thayer Eleanor Pickering
Lillian Thayer Ellen Bellman

The story set forth in this play is commonplace and uninteresting, there are no situations of dramatic value, and the picture of modern life that it presents is almost ludicrous in its falsity. The heroine, Gladys Moore, is supported by a rich and vulgar woman who tells her in brutal fashion that she should marry in order that she may cease to be a burden. The man whom Gladys loves has no inclination to marry. She is rescued from her predicament by a New York family of wealth. She becomes a member of this household. Directly gossip begins to couple her name, unpleasantly, with that of Maurice Prescott, a brother of the head of the house. Prescott is many years her senior. He loves her, and to protect her from scandal he offers to make her his wife. Gladys accepts with the understanding that their relations shall be purely platonic. Gradually she forgets her old love and comes to love her husband. He has scarcely hoped for such a turn of affairs, and the wife has great difficulty in convincing him that she bears toward him more than a feeling of respect. The former lover learns the truth and tells the husband, bringing the play to a happy termination.

Considering the poor material afforded by Alma and Ende, the students deserve considerable praise for their performance. Gordon Johnstone, as Gerald Hart, the lover, was particularly successful. He possesses a good physique, a mobile face and a pleasing voice. His natural talents have apparently been well schooled, and he lent distinction to the role. Martha L. Waldron, as Gladys, was also excellent. Her impersonation disclosed unusual dramatic feeling and considerable knowledge of the art of the stage.

The performance ended with the presentation of The Pretty Horsebreaker, a light and frothy comedy by William Brough and Andrew Halliday. It was very nicely acted by the following cast:

Maie Lillian David Kimball
Mr. Utton Spout Frank Tremor
Postman George Hammond
Lady Creamy Stillin Adele G. Butler
Cynthia Dorothy Hubbard
Serafina Beatrice Barr
Angelina Virginia Lawless
Sylvia Josephine Glaser
Clementine Beatrice E. Prentiss
Concertina Marie Steinlauf
Bella Sunnyside Jemima Childs

ACTORS' FUND BENEFIT.

The regular annual benefit of the Actors' Fund will be held at Daly's Theatre this (Tuesday) afternoon. The programme will include The Romanoffs, presented by the players now appearing in it at the Madison Square Theatre; a comedietta entitled Time is Money, presented by Charles Hawtrey and members of his company; songs from The Toreador by Francis Wilson, Christie Macdonald, and Adele Ritchie, dancing by the Hengar Sisters, a comic trio by Harry Bulger, Charles J. Ross, and Joseph Cawthorne, imitations of famous actors by Arthur Playfair; monologues by Beatrice Herford, and the sketch entitled A Night in Japan, by Madame Herrmann.

John Gorman, "Julius," in Winchester, Actors' Society. * * *

THE STOCK COMPANIES.

The Spooner Stock company will celebrate the completion of its first year in Brooklyn next week. An elaborate revival of Blue Jeans, that was presented earlier in the season, has been selected for the occasion, as the cast requires both Edna May and Cecil Spooner, as well as all the other members of the company, including Mrs. Spooner, who is to make her reappearance after several months of retirement. Efforts are to be made to have the coming production surpass the previous one. The week will mark the end of what has probably been the most successful year ever enjoyed by a stock company in Brooklyn.

The Spooner Stock company at the Park Theatre, Brooklyn, presented the dramatization of Anthony Hope's romance Phrosa last week, for the first time by a stock company in this city, since the original production. In the title-role Cecil Spooner demonstrated, by making a pronounced success, that her ability is not confined to the lighter parts she has for the most part previously enacted. Her portrayal of the difficult character of Phrosa possessed more than ordinary intensity and emotional power, but, at the same time, was marked by commendable discretion. The stoicism and self-possession of Phrosa are her conspicuous characteristics, and they were brought out in an especially strong manner, and, all in all, it is doubtful if Cecil Spooner has ever given a better or more artistic performance. Augustus Phillips, in William Faversham's old part of Lord Wheatley, was natural, manly and interesting. Walter Wilson was strong and commanding as the villain, Mouraki Pasha. Harold Kennedy made a capital Denny. W. L. West as Stefanopoulos gave an excellent performance. Jessie McAllister came in for a share of the honors as Beatrice Hippgrave. Isaac Payton and Walter Croighton made their first appearance with the company, and proved themselves valuable adjuncts. Harry M. Hicks offered a picturesque and forcible portrayal of Constantine. Olive Grove as Ellena Kurioti was admirable. Reta Viliers and Robert Bannon, in minor roles, were very good, and the many others in the cast did evenly creditable work. The costumes were many of them those used by the Empire company, and the scenery, especially painted for the production, deserved a word of praise. Edna May Spooner was not in the cast, but received many encores for her excellent singing, while Claude Tharpe, in the same line of endeavor, continued popular. Capacity audiences were the order throughout the week. Sardou's comedy, Scrap of Paper, with both Edna May and Cecil Spooner in the cast, is the current bill.

The Columbia Theatre Stock company revived Shall We Pardon Her in a capable manner last week, and drew very good houses. The most interesting feature of the performance was the first appearance with the company of Rose Stuart, whose admirable performance of Joanna made her a favorite at once. Valerie Berger, in the leading role, was well suited, and others in the cast were Frank E. Camp, James A. Elias, Edward Mackay, E. L. Shader, Avon Breyer, Gertrude Berkley, and Lettie Russell. Vanderville was given between acts, and the customary souvenirs and reception on the stage maintained. This week, Carmen.

Corse Payton's Theatre company enjoyed even larger patronage than usual last week with a handsomely staged production of the interesting old drama, Rosedale. In the cast were Corse Payton, Kirk Brown, George Hoey, Charles Barringer, Barton Williams, Johnnie Hoey, Etta Reed, Sadie Radcliffe, Marguerite Fields, Grace Fox, Jeannette Miller, Sarah Cummings, and Jeanne Austin. This week, The Masked Ball is the offering.

Bianey's Theatre Stock company showed considerable versatility last week in changing from The Only Way to A Glided Fool, that was entertainingly acted by the following: Sidney Tolet, John Fenton, Peter Long, D. W. C. Jennings, W. D. Stedman, E. S. Morey, G. E. Martin, Alfred Mayo, Miss Curtis, Harriet Willard, Adele La Gron, and Ethel Milton. Business was large, this week Howard Hall's new play, The Fatal Flower.

The Elite Stock company at the Gotham Theatre, as usual, had large audiences last week, when it produced still another melodrama, The Streets of New York, in a manner that evidently pleased. The principal roles were played by Edmund Day, Joseph L. Tracy, J. K. Hutchinson, Walter Chester, George W. Marks, Harry Mac Donald, Rose Watson, Emma De Castro, Alice Shepard-Davenport, and Ethel Fuller.

The law forbidding people to stand in theatres will seriously reduce the profits of several Brooklyn stock companies if enforced.

Edward Harrigan has arranged to present a weekly change of bill for ten consecutive weeks at the Girard Avenue Theatre, Philadelphia, appearing in his old line of comedies of New York life, supported by the Duran-Sheeler Stock company. This organization will be strengthened by a number of singing and dancing girls, and a special effort will be made scenically to revive the old favorites with good effect. The first of the series will be given on Feb. 24, and will be Old Lavender. This will be followed by Waddy Googan, the Leather Patch, Sally and the 400, Squatter Sovereignty, Mulligan Guards' Ball, Cordelia's Aspirations, Dan's Tribulations, and The O'Reagan. Mr. Harrigan also will present a new play with its scenes located in Philadelphia.

Bertie Croighton, the Durban-Shoaler leading woman at the Girard Avenue Theatre, Philadelphia, recently suffered a ten days' illness, and Lillian Daly took her place as the heroine in In Sight of St. Paul's at short notice. Miss Croighton resumed her place on Monday evening, Jan. 27, and scored a tremendous triumph as Carmen in that drama. This week the company is playing Reaping the Whirlwind.

Arthur Maitland, who will have a stock company at Harmanus' Lyceum, Albany, N. Y., the coming Spring, will present only metropolitan successes. One of the first plays will be The Christian, the Albany rights of which Mr. Maitland has just secured. Mr. Maitland played Horatio Drake in The Christian last season on the road. Frederick Loomis has been engaged for the company.

James Neill has issued a booklet of photographs of himself and his company, taken during the recent engagement in Honolulu.

Eugenia Besserer has been engaged by Charles E. Bianey for his stock company at Newark, N. J.

Frank Rollston has become a member of the Aubrey Stock company in New Orleans.

AT THE P. W. L.

Mrs. Cynthia Westover Aiden was chairman of the February Literary Meeting of the Professional Woman's League, held at the club house yesterday afternoon. The attendance was the largest, it was said, ever known at a Literary Meeting. The speakers were Mrs. E. P. Heaton, on the great work of the editors of Sunday papers, and Mrs. Aiden, who defended the modern newspaper. Eva Vassell contributed musical numbers. The Drama Meeting, Feb. 17, will be in charge of Jeannie Winston.

A. G. P. TO ASSIST A. C. A.

At a regular meeting of the Actors' Order of Friendship, held last Sunday evening in the present home of the lodge, at No. 120 West Forty-seventh Street, it was decided to request the New York Chapter of the Actors' Church Alliance to occupy a room in the new lodge house in Thirty-seventh Street, which will soon be ready for occupancy. The members of the Order expressed their thorough sympathy with the effort of the Alliance to bring the church and the stage into closer relationship.

Robert Hayes, comedian, at Liberty. *

Robert Hayes, comedian, at Liberty. *

LETTER TO THE EDITOR.

A Letter from Mr. Fraser.

167 West 130th Street,
New York, Jan. 25, 1901.

To the Editor of The Dramatic Mirror:

Sir.—In calling your attention to the grave injustice which has been done me in the columns of your paper, I disclaim any desire to escape legitimate criticism. What I protest against is prejudiced and unfair comment on my actions and criticism of my work, to the detriment of my professional reputation.

The Spooner Stock company at the Park Theatre, Brooklyn, presented the dramatization of Anthony Hope's romance Phrosa last week, for the first time by a stock company in this city, since the original production. In the title-role Cecil Spooner demonstrated, by making a pronounced success, that her ability is not confined to the lighter parts she has for the most part previously enacted. Her portrayal of the difficult character of Phrosa possessed more than ordinary intensity and emotional power, but, at the same time, was marked by commendable discretion.

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A few days later I sent him a list containing 84 of my dramatic works, 88 of which have been successfully performed, and of which 43 are original. 7 are dramatizations of novels, 7 are other men's plays rewritten for their proprietors, and 27 are adaptations from foreign languages or obsolete plays. Included in that list are such well-known successes as The Convict's Daughter, A Thoroughbred Tramp, in a Woman's Power, The Floorwalkers, Ole Olson, The Little Minister, etc. I also pointed out to him that in the then current issue of THE MIRROR, exclusive of dates ahead and the advertising columns, there were no less than 29 references to plays written by me at that time on the road or in the stock theatres. That communication was ignored, and instead of an acknowledgment of error an editorial paragraph was printed quoting and indorsing an attack made on me by an editor in Chicago.

That article was an alleged criticism of my musical comedy, The Robber Baron, played successfully for a week's trial at Terrace Garden last summer. The piece, words and music, went into rehearsal Wednesday morning and was given its first performance on the following Monday night; it is therefore little wonder that the performers did not speak the text supplied by me.

Your reporter was well aware that the lines were being extemporized, and said that a criticism based on that first performance would be quite unfair, promising to come later in the week before writing his article. Instead of doing so he wrote, the next morning, a scathing attack on my book, in which he declared it to be the very worst libretto ever written, the construction bad and the lines bordering on vulgarity. This article appeared a week after the first performance, and in the meantime the piece had drawn as good business as any of the other pieces put on at the Garden, holding its audience till the close and securing an average of sixteen encores nightly.

While utterly damning the book, your reporter praised the music. I subsequently discovered that he had once written a libretto for which Mr. Schaeffer, my collaborator, wrote the score, and that the libretto was so good that no manager had ever read more than the first act. I also discovered that he had been importuning Mr. Schaeffer to break his agreement with me in order to compose scores for some more of his own brilliant conceptions—which Mr. Schaeffer had declined to do. I also discovered that he had freely expressed the opinion that I was a very reprehensible person for having dramatized and produced The Little Minister—in fact, the sort of person to be frowned down and put out of business. Here lay the evident animus of THE MIRROR's attitude toward me.

Desiring only peace and simple justice, I called your reporter's attention to the snarls at the opening of his article, to the effect that I am "playwright well known to the courts." I pointed out to him that I had invariably appeared as a prosecutor of play pirates or in defense of my property, and that I had expended more money in doing so than all the other authors in this country put together. I showed him that of the two cases in which I was defendant, in one the United States courts had completely vindicated my position, and in the other the plaintiff had privately admitted that legally I could defeat him, but on showing me that he had paid his money for the common property play involved, I allowed him to take his injunction on his paying all costs. I also explained how I had purchased from the owners of the copyright on The Little Minister the sole right of dramatization, and that I was suing Charles Frohman for infringement, not Frohman suing me. Finally, I produced my libretto and asked him to point out where it bordered on vulgarity, which he was unable to do, any more than he was able to substantiate any of the other criticisms of my text or construction.

Being unable to obtain any satisfaction from your employee, I write to request that in the future this sort of thing will not occur, and that THE MIRROR hereafter will treat me and my work on an equal footing with other authors and their works.

Yours very truly,

JOHN ARTHUR FRASER.

[Mr. Fraser is mistaken in thinking that THE MIRROR has any animus against him, and the editor is very glad to publish the foregoing letter in full as evidence of this fact. THE MIRROR further assures Mr. Fraser that it had and has now, and will have hereafter, no purpose to treat him and his work unfairly.—Editor DRAMATIC MIRROR.]

MADAME RISTORI HONORED.

The eightieth birthday of Madame Adelina Ristori (Marchioness Capranica Del Grillo), the famous Italian actress, which occurred on Jan. 26, was celebrated in Rome, and, indeed, throughout Italy, with ceremonies such as might be held upon a national holiday. Through the day the aged actress received hundreds of congratulatory telegrams and letters from all parts of the world.

The gifts that came to her were almost as numerous. They included a good medal expressly struck by order of the Minister of Education, a gold and diamond bracelet from Queen Helena, and a basket of flowers from the German Emperor. The King of Italy called personally to offer his congratulations. In every school in the land the day was in some way celebrated.

In the evening a commemorative performance was given at the Teatro della Valle which was attended by nearly every dignitary of Rome and every person of social prominence. The Italian Minister of Public Education, Signor Naso, the Mayor of Rome, and Prince Colonna, sat in Madame Ristori's box. Her entrance into the theatre was the signal for tremendous plaudits. Numerous artists gave their services to the performance, including Tommaso Salvini and Signor Novelli. The festa was opened by Salvini, who, amid the great and welcoming enthusiasm of the public, declaimed verses in the honor of the marquise. The performance closed with a monologue by Novelli.

ENGAGEMENTS.

Fred Mathews, for Don't Tell My Wife.

Dolly Kline, for Pennsylvania.

Willa Fleur, with Benedict's Thalia.

John W. World and Minnie Hastings, specially engaged this week to play the two principal comedy parts in Don't Tell My Wife at the Auditorium Theatre, Philadelphia.

Mr. and Mrs. Barton Booth (Carolyne Wyman), formerly engaged by Lincoln J. Carter's forces, have been especially engaged by George M. Cohan of Cohan Brothers, to head his Western company.

Theodore Binxie, as musical director of the London production of Ben Hur.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 6, 1892.

The Organ of the American Dramatic Profession

125 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

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Remittances should be made by checks, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Mail.

NEW YORK - - - FEBRUARY 8, 1892.

Largest Dramatic Circulation in the World.

attends. Her latest appearance at the play was recently at the first performance of d'ANNUNZIO's *Francesca di Rimini*, when she occupied a box with SALVINI, to whom Romeo she played Juliet in Turin in 1886, when she was twenty-two and he sixteen years of age. According to RISTONI, she was born upon the stage, her father, mother, brothers and sisters all being actors. She is one of the many noble products of the theatre in a country that honors the artists of the stage as it honors the representatives of all other arts, yet she belongs to the world, and the esteem in which she is held is universal.

PROPER SUPERVISION.

The determination of Fire Commissioner STRUBINS to exercise a proper supervision over the theatres of New York and to enforce the laws that relate to the theatres is to be commended, and his action ought to be welcomed by every manager who purposes to conduct his theatre with an eye to the safety of the public, as well as with a view to personal profit.

There is no evidence that any of the laws relating to the conduct and supervision of theatres in this city is ill founded or unnecessary. If full enforcement of such laws should establish the fact that any one of them is unwise or that it will work to the hardship of managers and against public policy, there is no doubt that the unnecessary or unjust law will be repealed. It has been stated that the statute invoked by the authorities is obsolete, and that it ought to be ineffective. As to this, Commissioner STRUBINS says in a statement to the public:

The laws relating to the safety of audiences in theatres and other places of amusement are not antiquated and useless statutes, but are greater necessities to-day, in consequence of the increased theatre attendance of the city, than when they were enacted. The enforcement of them is not a spasmodic effort at reform, but a vital duty, taking precedence of any other-namely, reasonable precaution for the preservation of life.

There is a suspicion that supervision of theatres here in the past has in some respects been perfunctory, and that there have been violations of the law in other respects than that of crowding theatres beyond their safe capacities.

The present action of the fire authorities that has caused an outcry by managers and an unthinking protest on the part of certain newspapers, taken against the crowding of theatres by persons that stand in the spaces in the rear of seats, is a wise action and should meet public approval. A panic in a theatre thus crowded would carry a lesson that everybody would remember.

WHICH IS CHRISTIAN?

An actress recently died in the West leaving a child—a girl—without friends or means. Members of a theatre company contributed to the wants of the child, and one of the actresses conferred with persons in and out of the profession as to what should be done in her behalf.

A sum of money was raised, and it was determined to devote it to the care and education of the girl. A prominent woman of the city in which the theatre company was located had a daughter in a boarding school under church auspices in another city, and gave the actress prominent in the care of the homeless girl a letter to the women in charge of the school, which it was thought would be a model place for the child.

The letter was presented, and all went well until the persons in charge of the school learned that the child's mother had been an actress and that the child herself had appeared on the stage. Upon this intelligence they refused to admit her to the institution.

In this very peculiar case, which persons illustrated Christianity—those that had taken up the homeless child and tried to provide for her care and education, or those that conducted the school under church auspices and turned the child away?

BOOK REVIEWED.

Physical Culture and Sport Diseases. By Robert Fitzsimons. Published by Drexel Middle, Philadelphia.

If any one should know all about physical culture and self-defense, Robert Fitzsimons is he, and in the book for which he is sponsor he has exhaustively discussed nearly every phase of these matters, dwelling with especial stress upon the topic of exercises and the correct methods of athletic practice. The book is simply and sensibly written, and it completely upsets no end of training theories that have obtained from time immemorial. In this department alone Mr. Fitzsimons' book cannot fail to accomplish much good, for his suggestions are sane, sound and practical. A great deal of harm doubtless has been done by the conflicting theories of so-called athletic instruction, and he who essays faithfully to do all that these sages say should be done would probably wind up in an asylum for cripples or a madhouse. But Mr. Fitzsimons goes not blindly or irrationally about his task, he wastes no space on discourses upon the impossible, nor does he waste time upon the commonly advocated by writers upon such subjects, but he sets forth a few honest truths, gives plausible reasons, lays down a few simple methods and rules, and gives a lot of thoughtful sound advice. This book will surely occupy a corner in every library.

It is reported that RIVONI, at eighty years of age, is physically as vigorous and mentally as alert as she was a generation ago. She has not acted in many years, but still loves the theatre, which she frequently visits, mostly printed, and handsomely bound.

PLAYS ON TRIAL.

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THE UNPAINTED PICTURE. By Arthur Glascott.

WILHELM BURLEY COMES TO TOWN. By H. A. Wickham and W. B. McCallum.

THE WIDOW PLUMMER'S TWINS. By La Verne François Wheeler.

WOM BUT NOT WOMAN. By Grace Luce Irwin.

MUSIC NOTES.

Lillian Nodine has canceled several of her concert dates, as she is suffering from shock sustained in the recent railroad accident in Georgia and her physician has ordered a long rest.

Fritz Kreisler and Anna Jack gave a recital at Carnegie Hall Jan. 20.

The Philharmonic Society gave a concert at Carnegie Hall Jan. 21.

The British Guards' Band will make its American debut at the Herald Square Theatre Feb. 18.

The next of the series of People's Symphony concerts will be given in Cooper Union Hall on the evening of Feb. 21. The program will consist of Mendelssohn's symphony in E flat, Mendelssohn's "Ode to Joy," and the "Prometheus" and "Hammerklavier" Sonatas, and the concerto will be the soloist. These concerts have proved unusually successful this season and reflect great credit upon F. X. Arens.

The Manuscript Society held its third private meeting at the Waldorf-Astoria Tuesday evening. Being impossible to present it in its entirety, selections from the romantic opera *Viviane*, by Reinhard L. Hoffmann, were sung by Charles H. H. H. Norton; Major Fordey; Frank Smith; Anna; Angie; Eddie Anchor; May; John; Eddie Banks; Ethel; Nina; Alice; Gladys; Ida; Ruth; Mabel; Anita; Wilson; Edith; May; Hamilton; Eddie; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse; P. D. Deak; Harold; Smith; Percy; Toots; Sydney; Tovey; Cecil; Kierans; Hane; Louis; Meiss; Greville; May; Ott; Ruth; Josephine; Hall; Agnes; Fannie; Joseph; W. Herbert; Eddie; John; Ruth; Clara; Lillian; Dingle; Edward; Chapman; Tom; Everard; Charles; Dickson; Alphonse

THE USHER.



For some time past the immediate vicinity of THE MINNOS offices, at Broadway and Forty-second Street, has been losing the characteristics that formerly made it desirable, and more than a year ago it was determined to remove THE MINNOS to a better business neighborhood and to more convenient and commodious quarters. Moreover, the business and editorial departments have outgrown those used at present, and the accommodations in the present building are inadequate for its army of patrons and visitors.

Accordingly, THE MINNOS has selected for its future home the new building at 121 West Forty-second Street, just east of Broadway. Here all the space requisite for the various branches of the establishment will be at its command, and patrons and advertisers will find ample accommodation. The building is up to date, and is equipped with elevator service and all the advantages of a modern structure.

As for convenience, the new offices are better situated than those now occupied, as they are close to the junction of the car lines that converge at Broadway and Forty-second Street, and when the underground road is completed Forty-second Street will become—what it nearly is now—the greatest cross-town thoroughfare in New York.

THE MINNOS already has taken possession of its new premises, and when the alterations for its purposes are completed it will move in, although its lease of the offices at 1432 Broadway will not terminate until May 1. The date of removal will be early in April.

When THE MINNOS moved from Fifth Avenue and Twenty-first Street to 1432 Broadway in March, 1891, it was a pioneer in the present theatrical district. At that time there was a dramatic agency in the Broadway Theatre building; but with 'hat exception there was not a theatrical office between Thirty-fourth and Forty-second Streets. Later the exodus from the neighborhood of Twenty-eighth Street and Broadway began. During the past seven or eight years nearly all the theatrical and allied interests have clustered along the present Rialto.

It has long been thought that when the next northward movement begins it will transfer the Rialto to the vicinity of Long Acre.

THE MINNOS's greatest period of growth during the twenty-three years of its vigorous existence has been since it moved uptown. In that time it has expanded in circulation and influence to a degree that would have seemed outside the limits of reasonable prediction a dozen years ago.

It has waged a great fight ceaselessly in the interests of the American stage, and from every contest with its enemies it has emerged victorious and more powerful than before.

The seal of the Fire and Building Departments with respect to the inspection of theatres and the enforcement of the laws regarding them is in line with the policy of the new administration in all branches of the city government. And it is a form of activity to which managers who possess a conscientious concern for the public's safety cannot object.

Hitherto there has been too much laxity and negligence in these matters. The perfidiousness of officials and the greed of managers has resulted in many cases in an almost criminal disregard for the lives of the theatre-going public.

It is a fact well known to those familiar with the theatres of this city that except in a few cases there is an appalling carelessness with reference to precautionary measures against fire. There are theatres in this town where vast accumulations of disused scenery and rubbish of all kinds exist in the regions beneath the stage and the auditorium. There is no greater menace to safety than this.

In some there is insufficient or defective fire apparatus and a lack of fire escapes from the dressing-rooms. Moreover, the rules against smoking behind the scenes and the use of naphtha, benzine, and alcohol lamps in the dressing-rooms are not enforced.

The authorities are making a rigid examination of all the places of amusement in the city, and there is no doubt that the result will lead to a better condition of things than has existed in the past.

The manager that does not welcome recommendations from responsible quarters that will improve the safety of his theatre and decrease the risk of a public calamity in case of fire is lacking in duty to his patrons and in an appreciation of his own moral and legal responsibility.

The new reform broom sweeps clean, and no doubt in the cleaning up process the Build-

ing and Fire Departments may go to the extreme in certain particulars; but better than than a continuance of conditions that court disaster.

The chief source of complaint among managers seems to be the determination of the Fire Commissioner to enforce the law against standers in the aisles and passageways. There can be no reasonable objection to preventing the aisles from being blocked; but it would seem that the Commissioner is not exercising discretion in prohibiting a reasonable number of persons that buy admission tickets from standing in the spaces back of the seats in the orchestra and balcony. It is not in the least apparent that persons in these places, when they are not overcrowded, impede egress.

Therefore, a reasonable distinction should be made, and good sense and good judgment should govern the application of the law.

TO ENFORCE LAW AGAINST "STANDEES."

Officials of the Fire and Building departments made an inspection of the various theatres last week to see if any of the city ordinances were being violated. The principal result of the inspection was an order from Fire Commissioner Sturgis for the enforcing of the law that forbids managers to allow persons to stand in the aisles of theatres. The Building Department found some minor violations of law that must be rectified before the theatre leases are renewed on May 1.

Mr. Sturgis' order created consternation among theatre managers. "Standees" congregate in large numbers at many of the Broadway theatres, and in several playhouses there is a large space at the back of the orchestra to accommodate the holders of admission tickets. The managers claim that this space is not an aisle, but the courts have decided that it is a passageway in the meaning of the law. Maurice Grau said that the prohibiting of "standees" would mean a loss of \$100,000 on the opera season at the Metropolitan, and other managers said that they would suffer great pecuniary loss if the law were enforced in the letter.

The order was issued on Friday and has been obeyed by some of the managers, while others intend to fight it on a test case. This was the case at the Metropolitan Opera House, Broadway, Academy, and the Proctor houses, where admission tickets were sold as usual, though a passageway was kept clear. At most of the other theatres the order was obeyed. Keith's and Weber and Fields', where many people generally stand, lost many dollars in consequence.

Commissioner Sturgis stated that he did not wish to make trouble for the theatres, but intended to see that the ordinance was enforced for the protection of the public.

No arrests were made for violations of the ordinance, but a test case probably will be brought this week.

HARRY CORSON CLARKE.

The first page of this number of THE MINNOS bears the likeness of Harry Corson Clarke, the comedian, whose features are familiar to the majority of American playgoers, and whose accomplishments as an actor have been favorably noticed in the newspapers of nearly every city and town in the United States. The picture here reproduced was taken on Mr. Clarke's thirty-ninth birthday—the thirteenth of January. It provides ample proof that he has completely recovered from his long illness, which some time ago threatened to put an end to his career. He is now in the best of health, and seems on the eve of winning splendid new laurels in his profession.

Mr. Clarke has passed more than half his life on the stage. He made his debut as an actor when about nineteen years old, and before that he had been associated with the business department of the theatre. His thorough knowledge of the business in all its branches has been evidenced by his several years of success as an actor-manager. He attends to his own bookings, superintends the designing and printing of his paper, plans his scenery, rehearses his company, and while on the road, besides playing the stellar role, attends personally to all the business details of his tour.

Last season Mr. Clarke made a long and successful tour in *What Did Tomkins Do?*—a comedy that was written especially for him. This season he played a special engagement of several months as leading comedian of the Bellows Stock company in Washington, and made a number of brilliant successes in standard comedy roles. He is now in New York arranging for a Spring starting tour in the East at the head of his own company, visiting only the principal cities. His company, now being organized, will be a particularly strong one, and will be equipped with handsome scenery and accessories.

MISS HOWE'S RECITAL.

Mary Helen Howe, of Washington, was heard in song recital at the Waldorf-Astoria last Wednesday, under the management of L. M. Hutton. Louis Wood, violinist, assisted, and Signor C. De Macchi accompanied. Miss Howe's programme included the "Spring Song," by Bela, with violin obligato, "Cavatina and aria, " "Macheth," by Verdi; "Mignon," by Gounod; "Serenade," by R. Strauss, and "Elise's Trance," by Lohengrin, by Wagner. Miss Howe is a coloratura soprano of brilliant quality, having that rare attribute, absolute pitch. Intelligent interpretation and purity of method showed the cultured singer. In the cavatina and aria, "Macheth," by Verdi, especially, the style and finish of foreign training were apparent. Louis Wood's lack of musical maturity and experience in her violin numbers was counterbalanced by a wealth of temperament and an attractive personality. Signor C. De Macchi accompanied in a skillful manner. A large and fashionable audience was in attendance.

MRS. FISKE MAKES SEASON'S RECORD.

Mrs. Fiske began her annual engagement of four weeks last night (Monday) at the Grand Opera House in Chicago, appearing in *The Universe*. Mrs. Hatch and *A Bit of Old Chelsea*. The opening was prefaced by an advance sale that was even larger than that which preceded Mrs. Fiske's notable engagement at the same theatre in *Becky Sharp*. Last week Mrs. Fiske, on her way from New York to Chicago, appeared in Youngstown, Fort Wayne, South Bend and at the Faber Theatre, Milwaukee, for three nights and a matinee. The house in Youngstown was the largest in point of receipts, with one exception, known in years. The business in Fort Wayne and Milwaukee was also very large. In the latter city, according to Manager Wachner, Mrs. Fiske did the largest business recorded of a dramatic attraction there this season.

LAURA BURT'S BENEFIT.

The benefit for Laura Burt originally planned will be given at the Casino on Thursday afternoon under the management of a committee from the Professional Women's League with Mrs. Sol Smith as chairman. Thomas Q. Seabrook, Play Tornson and Edna Ang will appear. Mayabel Fink will give an original monologue. A one-act play by Sedley Brown, entitled *One Hundred Years from Now*, will be given with the following members of the Professional Women's League in the cast: Lucille La Verne, Lavinia Shannon, Margaret Clark, Jennie Winston, Clara Coleman, Mrs. Samuel Charles, Eva Grau, and Rosalie de Vauz. Maude Banks will be the stage director.

The latest Parisian success is *Delirious, Paria, Agria*, the new handkerchief perfume. Used by those who appreciate the most delicate, refined odor. Delightful and distinctive.

The new reform broom sweeps clean, and no doubt in the cleaning up process the Build-

AMERICAN ACADEMY "MADRIGAL."

A one-act play by Herman Sudermann, entitled *Fritz*, and a three-act comedy by John Oliver Hobbes (Mrs. Craigie), entitled *The Wisdom of the Wise*, were presented for the first time in New York by the senior students of the American Academy of Dramatic Arts at the Empire Theatre on last Friday afternoon, the occasion being the sixth public instance of the Academy this season.

The English version of *Fritz*, made by Richard Henry Fanto and Henry David Gray, preserves admirably the atmosphere and the literary strength of the original. It is an intense, human, effective little play, sombre in theme, and with the underlying philosophy that is always to be found in the works of Sudermann. Von Drosse, a retired officer of the German army, orders his son Fritz and his niece Agnes, who love each other, not to become engaged until Fritz has gained experience of the world such as he himself had before his marriage. Fritz, a lieutenant in the army, has therefore entered into the whirl of life in the garrison city, and has become entangled in a love affair with the wife of a fellow-officer. When the play opens the father, the mother, and Agnes, who know nothing of the scandal, are distressed because a week has passed with no word from Fritz. Suddenly he makes his appearance, assuming a manner of gaiety and boyish spirit. The father, guessing that something is wrong, sends his wife and Agnes away and demands an explanation. Bit by bit the miserable story is told. Fritz has been horsewhipped publicly by his fellow-officer. He has challenged him, but it is doubtful if the count of honor, owing to the disgrace of Fritz, will permit him to fight. The father is enraged, and upbraids the son brutally for dishonoring the family name. Fritz turns upon him and reminds him that his indiscipline was the result of his own advice. News is brought that the court of honor will permit the duel. Fritz is overjoyed—though his knowledge of the splendid marksmanship of his enemy leaves no doubt in his mind that he will be killed. The father, now filled with remorse, weakens and breaks down at the thought of losing his son. Upon the return of the mother and Agnes the two men cloak their agitation, and, without disclosing their errand, start for the duelling place. As the curtain falls the mother talks happily of the career of honor that she is sure will be the future of her boy.

The cast was as follows:

Mr. Von Drosse	Stewart Cameron
Fritz	George Gurbich
Lieutenant Von Hallempfort	John Heidelebach
Stephen	Alfred McHenry
William	Pedro de Cordoba
Helene Von Drosse	Evlyn Emerson
Agnes	Louise Parker

The acting mounting, and stage-management of the little play was in all respects satisfactory. Barring a tendency, now and again displayed, to overemphasis, George Gurbich's acting in the title-role was admirable. Stewart Cameron impersonated the father in a very natural, dignified, well-ordered fashion, and Louise Parker was a sympathetic Agnes. The other roles were played with becoming earnestness and finish.

Mr. Craigie's play, *The Wisdom of the Wise*, proved to be a drowsy example of the conversational school of playwriting. Many of the lines are witty, but the author chose to ignore the established laws of the drama and to entirely subordinate the art of the stage to the art of the pen in the right of the play to claim attention in the theatre may be questioned. There are but two situations in the three acts and neither of these has the merit of originality nor of dramatic strength. The play is scarcely more than a pageant of fashionable London society. The plot may be very briefly told. The Duke of St. Asaph has married a simple, sweet, and beautiful girl, who is as thoroughly in love with him as is he with her. The worldly folk who surround them take particular pains to poison the wife's mind with their brilliantly expressed pessimism. She begins to doubt herself, her husband, and their happiness. An extremely wealthy young woman named Anabel East, with whom the Duke was at one time half in love, appears upon the scene. She has long loved Lord Appleford, who is a close friend of the Duke's. It occurs to the Duke that he may do a kindly act by bringing Miss East and Appleford together. To this end he makes an appointment to call upon the lady at her hotel. A certain fashionable scandalmonger, Mrs. Wethering, overhears this arrangement and promptly spreads the report that the Duke and Miss East are misbehaving. The wife refuses to believe it, but consents to go with Mrs. Wethering to the hotel to investigate. There, to be sure, the Duke and Miss East are discovered together, but it happens that the girl's suitor, Appleford, is in an adjoining room, where he has overheard the entire conversation, and, upon being summoned, he promptly clears the air of any taint of scandal. Mrs. Wethering is almost convinced, finally, that two people may be true to each other, and be happy though married. The cast was as follows:

The Duke of St. Asaph	Martin V. Morris
Lord Appleford, F. S. A.	Thomas F. Fallon, Jr.
Miss East	Lucille Watson
Mr. Balthazar	George Hastings
Mr. Deidre Bradman, M. F.	Grant Mitchell
Mr. Bertram Romney	Albert H. Hinckley
Footman	James W. Shaw
Servant	Leonard McEwan
The Duchess of St. Asaph	Marian Stone
Mrs. Ralph Wethering	Lucille Watson
Miss Tommie Bister	George Hastings
Miss Anabel East	Lucille Watson
Lady Giselle	Albert H. Hinckley
Mrs. Lupton Miller	Pauline Stremayr
Mrs. Lytton	Pauline Stremayr
Joyntes	James Wall
Footman	Margaret Kirke

The Wisdom of the Wise was rather a heavy burden to place upon the shoulders of the students. That they bore it as well as they did is greatly to the credit of their training and their talents. Not one of the roles was badly played, and some of the chief characters were really very skillfully presented. Martin V. Morris gave a clean cut, well-balanced, gentlemanly impersonation of the Duke, and Thomas F. Fallon, Jr., as Lord Appleford, acted with unusual sureness, distinction, and grace. Marian Stone, a young woman of quite extraordinary beauty, played the wife, the Duchess of St. Asaph, in the proper gentle and sympathetic key. Lucille Watson gave an intelligent, intelligent, and altogether admirable impersonation of Mrs. Wethering, and Louise Parker was an excellent Miss East. The gowns worn by the women were very handsome indeed, and the stage-management was capital.

JAMES K. HACKETT'S PLANS.

When James K. Hackett produces *The Crisis* in Pittsburgh, March 3, he will send his present play, *Don Cesar's Return*, on tour with Jane Baker, now his leading woman, at the head of the company. For the role of Virginia Carvel in *The Crisis*, Mr. Hackett has engaged Charlotte Walker, now with Kyle Bell in *A Gentleman of France*. Carolyn Butterfield will be Miss Walker's successor in Mr. Bell's company.

THE LAST SENTENCE PRODUCED.

The Last Sentence, a melodrama by John A. Stevens, was produced by Whitaker and Lawrence at Jackson, Mich., Jan. 25. The play tells a strong story of New York life and is said to be replete with strong situations. The mounting is realistic. Charles Hallinan as Bob Hickey, Frank Boal as Molvin Summer, Gerald Griffin as Judge Duffy, and Rose Swain as Bessie Hilton scored hits. The audience was enthusiastic.

NOTES OF NEW THEATRES.

No less than three new theatres have been planned for Oakland, Cal.

The theatre to be built on Fifty-second Street, near Seventh Avenue, will be called the New Amsterdam.

Work will begin this week on Oscar Hammerstein's Drury Lane Theatre at Thirty-fourth Street and Eighth Avenue.

John Gorman, light comedy character.

PERSONAL.



Photo by Brady & Co., Albany, N. Y.

PORTER.—Here is an excellent portrait of Camille Porter, in the character of Delphine in *The Power Behind the Throne*, in which she is appearing in support of Mildred Holland. Miss Porter, who had become identified with what are known as "emotional ingenues" parts, has won note for a different phase of work. As Delphine she personates a maid with a soubrette manner. She has been prominently cast in the new play that Miss Holland will produce, and is decidedly a growing actress.

TREE.—Elizabeth Tyree is arranging to head and manage a company of her own next season.

POTTER.—Mrs. Brown Potter will sail from England Feb. 8 for a visit to this country. Mrs. Potter has not been here in several years. She says she will not appear on the stage while here.

IRVING.—Isabelle Irving, it is said, will become William Faversham's leading woman in *A Royal Rival* when Julie Opp, at present filling that position, goes to London to appear in *If I Were King*.

MARTIN.—J. J. Martin played the role of the Sheriff of Nottingham in *Maid Marian*, at the Garden Theatre last Wednesday evening, in place of Henry Clay Barnes, who was indisposed. Mr. Martin's portrayal was skillful and humorous and won the favor of the audience.

PADEREWSKI.—Ignace Paderewski arrived in this country Jan. 31. He comes for a short concert tour, and also to supervise the production of his opera, *Manru*, at the Metropolitan Opera House next month.

GROSMITH.—George Grossmith arrived here on Thursday and will begin his season at Mendelssohn Hall this (Tuesday) evening.

GIFEN.—R. L. Giften has become business manager of Amelia Bingham's company, succeeding Henry B. Harris, who has resigned in order to devote himself to his own enterprises.

IRVING.—Sir Henry Irving, as a tribute to the memory of President McKinley, had a floral wreath placed in the lobby of the Cleveland, O., Opera House during his engagement there last week.

RUSSELL.—Sol Smith Russell, who has been ill for a long time, was reported last week to be much improved in health.

CROSMAN.—While Henrietta Crozman and her husband and manager, Maurice Campbell, were sleighing in Fairmount Park, Philadelphia, last Friday, their sleigh was overturned and Miss Crozman was badly stunned and bruised. She was able to play in the evening, however.

HOWE.—Dr. Franklin T. Howe, for many years dramatic editor and musical critic of the *Washington Star*, and well known to the profession, was in New York last week and attended the song recital given by his accomplished daughter, Mary Helen Howe, at the Waldorf-Astoria on Wednesday.

CAMPBELL.—Mrs. Patrick Campbell, at her final performance at the Republic Saturday night, made a speech in which she defended the serious drama, and announced her intention to appear again in this city.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending February 8.

METROPOLIS (Third Ave. and 142d St.). Lewis Moran
lives in Fane. *1000* Third Ave., nr. 120th St.). The City
Sports.

HARLEM OPERA HOUSE (205-211 West 125th St.).
William Faversham in *A Royal Rival*.

HUBBIE AND SEAMON'S (205-211 West 125th St.).
Vaudville.

PROCTOR'S (22d St., nr. Lexington Ave.). Vaudville,
also *A Midnight Bell*. Every afternoon and
evening.

KROGER'S STAR (1970 St. and Lexington Ave.).
Vaudville.

CIRCLE MUSIC HALL (Broadway and 60th St.).
Closed.

MAJESTIC (Ninth Ave. and 86th St.). Now building.

PROCTOR'S PALACE (60th St., bet. Lexington and
Third Ave.). Vaudville, also *A Bachelor's
Honeymoon*. Every afternoon and evening.

CARNegie HALL (Fifth Ave. and 57th St.).
Forsyth and Lucy Gates Concert-Tues. eve.

COLONIAL (1906 Broadway and 164-170 West 47th
St.). Now building.

LONG ACRE SQUARE (Broadway and 48th St.). Now
building.

WINTER GARDEN (Broadway, 44th and 45th Sts.).
"Mon. Jan. 27—Florodora—\$7 plus 25¢ plus 25
Week—\$10 to 15 times.

NEW YORK (Broadway and 60th St.). The Hall of
Criticism (Admission for West 48th St.). "Wed. Dec.
25—Mrs. Leslie Carter in *De Barry*. 7th Week—
\$5 to 45 times.

VICTORIA (Eleventh Ave. and 46th St.). "Tues. Dec.
21—Otis Skinner in *Francesca da Rimini*. 6th
Week—\$5 to 45 times.

REPUBLIC (207-211 West 46th St.). "Mon. Feb. 2—
Hector Berlioz in *John o' the Moon*. 1st
Week—\$5 to 45 times.

AMERICAN (Ninth Ave. 62d to 63d Sts.). 2d Season
of *New York*. Greenwall Stock—Cyrano de Bergerac.

MURRAY HILL (Lexington Ave. and 45th St.). 4th
Season of Henry V. Donnelly Stock—*The Comedians*.
Buchanan.

BROADWAY (Broadway and 41st St.). "Mon. Nov. 4—
The Young Beauty and the Beast—16th Week—
\$10 to 150 times.

MENLO PARK HALL (118 West 46th St.). George
Graham Recital—Sat. eve. Feb. 8.

EMPIRE (Broadway and 46th St.). "Mon. Dec. 23—
The Wilder—7th Week—\$5 to 50 times.

METROPOLITAN OPERA HOUSE (Broadway, 40th
and 49th Sts.). 7th Week of Grand Opera—
Lohengrin. Alce. Massaline, II Flauta Magico,
with Romeo of Julietta.

CARDO (Broadway and 26th St.). "Mon. Oct. 1—
A Year in the Little Duchess—17th Week—
\$15 to 150 times.

KNICKERBOCKER (Broadway and 28th St.). "Mon.
Jan. 6—Frances Wilson in *The Toreador*. 5th
Week—\$5 to 55 times.

HERALD SQUARE (Broadway and 30th St.). "Mon.
Jan. 27—Elin Glass in *Dolly Varden*. 2d Week—
\$5 to 15 times.

GARDEN (26th St., east of Sixth Ave.). "Mon. Oct.
1—Gardner, Jr. in *A Marriage from Marriage*.
10th Week—\$15 to 150 times.

SAVOY (115 West 24th St.). "Mon. Feb. 2—Elise De
Wolfe in *The Way of the World*. 1st Week—
\$5 to 5 times.

MANHATTAN (1235-1247 Broadway). "Tues. Eve.
Jan. 28—Frank Keenan as The Hon. John Grisby.
10th Week—\$7 to 15 times.

THIRD AVENUE (Third Ave. and 31st St.). John A.
Blund (Broadway). "Mon. Jan. 27—Amelia Blod
in *Lady Margaret*. 2d Week—\$5 to 15 times.

WALLACE'S (Broadway and 30th St.). "Mon. Dec.
20—Kyrle Bellew as *A Gentleman of France*.
6th Week—\$5 to 45 times.

DALY'S (Broadway and 30th St.). "Tues. Jan. 7—
John Keenan of Daniel Greenwall Stock—Frocks and
Trills—*Madame Bovary*. 1st Week—\$5 to 45 times.

WEBER AND FIELDING (Broadway and 29th St.).
"Thurs. Sept. 5—Hatty Tuly. 5th Week—\$7 to
150 times—Thurs. Jan. 3—*The Curl* and the
John—4th Week—\$5 to 45 times.

COMIQUE (Broadway and 28th St.). Closed Sat. Eve.
Dec. 28, 1904.

PROCTOR'S FIFTH AVENUE (Broadway and 28th
St.). *Madame Bovary*. Also *Madame Bovary*. 2d
Week.

GARDEN (Madison Ave. and 27th St.). "Mon. Jan.
27—The *Socianians* in *Maid Marian*. 2d Week—
\$5 to 15 times.

MADISON SQUARE GARDEN (Madison and Fourth
Ave., 21st and 26th Sts.). Arias Society Mar
mento. "Mon. Feb. 7." Florence Montgomery
and Maurice Masterlinck. 2d Week.

MADISON SQUARE (26th St., nr. Broadway). "Mon.
Dec. 28—West and Twenty-4th Week—\$1 to 45
times—Wed. Eve. Jan. 1—*Les Romanesques*.
1st Week—\$5 to 25 times.

LYCEUM (Fourth Ave., bet. 24th and 25th Sts.).
"Wed. Dec. 4—Annie Russell and Mrs. J. H.
Oliver in *The Girl and the Judge*. 10th Week—
\$5 to 15 times.

PROCTOR'S (26th St., bet. Sixth and Seventh Avs.).
Vaudville, every afternoon and evening.

GRAND OPERA HOUSE (Ninth Ave. and 23d St.).
"Mon. Jan. 27—*Madame Bovary*. 1st Week.

LEVI'S PLACE (Madison Ave., bet. 18th and 19th Sts.).
German *Operette*.

FOUQUET'S (Fifth Ave., bet. 26th and 27th Sts.).
"Mon. Jan. 27—*Madame Bovary*. 1st Week.

KNIGHT (26th 14th St., nr. Broadway). 41st Week
of continuous *Vanderbilt*. 12:30 to 11:00 p.m.

ACADEMY (Irving Place and 14th St.). "Mon. Feb.
2—*Madame Bovary* in *Under Two Flags*. 1st Week—
\$5 to 5 times.

TEATRE FRAZEE (145-147 West 14th St.). Continuous
12:30 to 11:00 p.m.

DEWEY (128-132 West 14th St.). The Royal Burlesque.

GERMANIA (147 West 8th St.). "Tues. Dec. 31—
Adolph Philips in *Der Teufel ist los*. 5th Week—
\$5 to 45 times.

LONDON (116-120 Bowery). The Gay Girls of Gotham.
"Mon. Feb. 1—*Madame Bovary*. The Hebrew Drama.
"Tues. Feb. 2—*Madame Bovary*. Also Leavitt's *Madame
Bovary*.

WALLA (104-108 Bowery). The Hebrew Drama.
WINDSOR (48-52 Bowery). The Hebrew Drama.

*Indicates Date of Box Commencement.

AT THE THEATRES.

Manhattan—Hon. John Grisby.

Closely in three acts, by Charles Klein. Pro
duced Jan. 28.John Grisby . . . Frank Keenan
James O'ke . . . George C. Staley
William Stover . . . Francis Powers
John Grisby, Jr. . . . Taylor Holmes
Louis De Gruy Treadwell . . . Robert V. Ferguson
John Grisby . . . Patrick Murray
Joe Cleary . . . Alexander Vincent
Casper . . . Frank J. McIntyre
John Grisby . . . John Phillips
Willie O'Brien . . . John Phillips
Willie O'Brien . . . Virginia Warren
Mrs. Marston . . . Josephine Crowell
Kate Long . . . Kate Long

It is a pleasing task to chronicle a success, especially when that success is won on merits alone, without the aid of patery or of a previous reputation. This sort of a success was won at the Manhattan Theatre last Tuesday evening, when Hon. John Grisby, an American comedy in three acts, by Charles Klein, was produced for the first time in this city, by Frank Keenan and his company. The play proved vital and absorbing, and Mr. Keenan and his fellow players, most of them strangers to the average New Yorker, interpreted it with exceptional artistic skill.

Hon. John Grisby is, above all, a play of characterization. Its strength lies not so much in its story and situations as in the graphic way in which its characters are drawn. This is the case not only with the central figure, a rugged, blunt, kindly and witty Illinois lawyer—paternized after Abraham Lincoln—but also with most of the other roles, that are lifelike types, vividly drawn. Without the play recounts an interesting story, in which the politics of 1849 is intertwined with a love romance, the fine personality of the rural lawyer dominating all. When the action begins in his office in the county seat of Sagamore County, Ill., John Grisby, after years of struggling rural practice, is about to be sold out by the sheriff. A warm heart and a generous nature have made him sacrifice many a far, and his old clerk tries in vain to collect outstanding debts. To Grisby's rescue comes, unknown to him, a widow, a Mrs. Marston, who cuts off the sheriff. Her regard for Grisby is so evident that James O'Brien and William Stover, the "honest" of a political convention on which Grisby, unable to avail themselves of it, had run at a loss for a nomine for Senator. Once again, and contemptuous approaching Grisby, he decides as to whether he will follow their wishes in deciding a case involving the constitu

tionality of slavery causes them to hesitate. Believing that Mrs. Marston has influence over Grisby, they exact from her a promise to persuade him to decide in favor of slavery. Then Sturges hurries away to make the nomination, while O'Brien inveigles Mrs. Marston into signing what is really an agreement to pay \$10,000 for Grisby's election. When Grisby returns he is apprised of his nomination. O'Brien hints at political favors in return, but Grisby calmly silences him. O'Brien finds further evidence of his nominee's independence when Grisby agrees to become counsel for Meg Ronalds, a young and friendless schoolgirl, who has been teaching negro children. A local newspaper has libeled her and she wants to bring suit. Because of the slavery agitation no lawyer but Grisby will take her case. It turns out that the paper has just been bought by O'Brien, but Grisby brings the suit just the same. O'Brien does his best to defeat his election, but the second act finds Grisby the winner by a large majority and a reception to him is being given at his house. O'Brien again attempts by threats to induce Grisby to withdraw the libel suit. Failing in this, a mob incited by him appears about the house to seize Meg Ronalds. Sturges brings a warrant for her arrest, but Grisby will not give her up. Instead, he drags O'Brien to the window and proceeds to tie him up, giving him time to disperse. O'Brien exhibits the same signed by Mrs. Marston and declares that he will demand Grisby's resignation on the ground that bribery was used to secure his election. He has also bought an overdue note of Grisby's, and in the third act the sheriff again comes to seize the lawyer's effects. O'Brien asks for the resignation, but by this time Grisby has discovered that O'Brien is Meg Ronalds' father and had deserted her mother years before. Confronted with this, O'Brien asks for quarter. Meg wishes to push the suit, but her mother's wrongs may be avenged. For the sake of O'Brien's daughter by his second wife she relents. This daughter, by the way, is now affianced to Grisby's son, after a troubous source of true love. Grisby still wishes to resign the judgeship, but O'Brien informs him that the nomination was not secured by bribery, but as Mrs. Marston signed the agreement after Grisby had been made the candidate. Throughout the play a love has been growing between Grisby and Meg Ronalds, and at the final curtain a committee of citizens congratulates him not only on his election, but also on his birth.

In the course of this story several situations of much dramatic strength are led up to skillfully and presented effectively. In the most part the action, while constant, is quiet and repressed. The law of contrast is observed, in the blending of the serious and comic elements. There is a plenty of delightful comedy in the quaint, dry humor of Grisby and in the characters of a deferential old law clerk, a fat sheriff and a one-legged veteran of 1812. Force and naturalness and a goodly supply of wit make the dialogue excellent.

Successful as the author has been in picturing John Grisby, his efforts are furthered by the admirable rendering that Mr. Keenan gives of the part. In personality he is well suited to the character. His individuality is strong, his methods are forceful, and his delivery is effective. His portrayal of Grisby shows thorough study and comprehension, and he delineates aptly the various phases of the character. The plain-spoken, upright lawyer was depicted vividly. The slow, sardonic speech and more intense and dramatic lines were delivered with equal expressiveness. It was a splendid example of character acting, vigorous, natural and artistic. Its like is seldom seen here.

Mr. Keenan was by no means the only artist in the company. The other players, without exception, are entitled to much praise. The average of acting was, in fact, unusually high. Frederick Murray's old law clerk was a gem—a portrait so quaint, yet so real, that it seemed to incarnate the creation of a Dickens. There was depth, subtlety and feeling in Mr. Murray's work, and his every move and gesture was in keeping with the part. The veteran of 1812 was acted with amusing verity by Alexander Vincent, and the fat sheriff of Frank J. McIntyre provoked much laughter. A drinking scene, in which these three participated, was made richly mirthful.

Robert V. Ferguson earned a hit by a breezy sketch of a dandified sporting "gent." George C. Staley played O'Brien with due villainous intensity. Francis Powers, as Sturges, gave an effective sketch of a crafty politician, and Taylor Holmes made John Grisby, Jr., a likable young fellow.

Edna Phillips was a sympathetic, sincere and technically capable Meg Ronalds and had good looks as an added advantage. Virginia Warren as Nellie O'Brien was dainty, winsome and girlish, and Josephine Crowell proved satisfactory as Mrs. Marston.

The costumes were of the period, and both the men and women of the company looked pictureque in them. Great care had been taken with the settings, and two scenes, showing the lawyer's office and the parlor of his home, were in perfect harmony with the time and place.

The way the audience enjoyed the performance was shown by the enthusiasm with which they received it. After the play was over there were many calls for a speech, and Mr. Keenan responded with a most graceful acknowledgement of the appreciation with which the production had been received. He expressed his gratitude for the chance given him, a stranger, to appear on Broadway, and concluded by saying that whatever might be the ultimate verdict on the play, he could give his present audience heartfelt thanks for the happiest hour he had known in twenty-one years on the stage.

Bijou—Lady Margaret.

With Frocks and Frills at Daly's still a vivid and live memory, the prospect of sitting through another version of Scrooge and *Les Misérables* was not a gaudy one. Yet there was a horizon here to cherish. Possibly Edward Rose, of *Madame Bovary*, might have succeeded in making of *Lady Margaret* something more worthy of the name of play than Sydney Grundy made of Frocks and Frills. Also, not to rule out any other name, etc., but not when the name is *Lady Margaret*. The newest version of the old French comedy, as presented by Amelie Bingham and her company on Jan. 27, looked up to distinctly inferior to the version of the royal *comédie*'s shop-bag *farce*.

But it is not interesting as a finished display. In this regard the two exhibitions run neck and neck—or rather, neck and shoulders and more besides. The gowns in *Lady Margaret* are just as numerous and just as decolleté and to the importunate eye, just as dazzling as those in Frocks and Frills. And they are paraded and palavered about and disputed over as much, or even more. The scene in the dressmaking establishment, that sends the feminine portion of the audience into spasms of delight, is as handsome as its competitor, and is retained for two acts instead of one, as at Daly's.

The inferiority of *Lady Margaret* lies in the material that permits the *gown-show*—the play, by courtesy.

Mr. Rose started off as though he

had an additional phase. For the curtain call there was shown the picture of Annie Irish in a "diamond" dress posing in the glare of a strong calcium, while Miss Bingham is in her capacity of dressmaker fussed about and tilted her. This glorifying of dress conveyed more than anything else the idea that Miss Irish was about to indulge in a *can-can* dance, but she didn't.

The disadvantage under which Mr. Rose's play labored is the dullness of its lines. Whatever the faults of Mr. Grundy's version, it has at least some bright and snappy lines and one capital humorous character. The lines in *Lady Margaret* are not, as a rule, bright and snappy, and the stammering man doesn't get the chance of his prototype at the other theatre. Therein Mr. Rose falters; his lines are flat; his situations are flat; his comedy is flat.

There is the same scant opportunity for acting in this play. Miss Bingham's role is made more important than Miss Spangler's. She puts force into her work and dresses beautifully, but she has the innate goodness that makes Miss Spangler so charming. Ferdinand Gottschalk, who plays the steward, doesn't score the hit that James Lee Finney scores in the same part at Daly's. The role is not so "fat," it is true, but Mr. Gottschalk hasn't the comeliness, naturalness and humor that make Mr. Finney's work so admirable. Frank Worthing, as the lover, has fidgety mannerisms that prove contagious to the audience. Otherwise he was earnest, thoughtful and effective in the character.

The rival society leaders are Annie Irish and Cora Tanner, and Miss Irish is the better of the two. Arnold Daly, as the lover of the two, is the most attractive. The love in this play is not as proper as it should be—was ingloriously solemn and hyperbolic. Mrs. Charles Walcott was excellent as a haughty old dowager, and Mr. Walcott, as her son, aptly suggested the country gentleman. Minnie Dupree was her own winsome self as the younger niece, and more no man could ask. Two real girls were tallied—one by Judge Carr Cook, as the gossipy, consequential forewoman of the gown-shop, and the other by Edward S. Abies as the German hotel man. Bijou Fernando, Vernon Clarges, and Alfred Fisher, Marian Gardner and Harriet Sawyer did their best with spasmodic roles. The chorus is not as a whole the equal in looks of the Daly chorus, but individually it is sometimes beautiful. Of the sonnets, by Joseph Physick, two settings were artistic and the third, that of the hotel, was garish.

Victoria—Pelicans and Nellies.

Tragedy in five acts, by Maurice Masterlinck. Produced Jan. 28.

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work, a London comedian, who thought that he knew the whole world from the ground up. Tom Dusky, Peter and effectively as Daily's guard. Sir Leslie Wetherby and Ada Palmer Walker acted creditably in more or less exacting but singularly interesting roles, and the other principals were Van Morrison Wheeler, Albert Parr, Harry Lott, Lucy Stephens, and Ida Niles. The opera deserves to enjoy a long run.

Wallack's—The School for Scandal.
Comedy by Richard Brinsley Sheridan. Revived Jan. 31.

Charles Surface **Kyrie Bellow**
Sir Peter Teazle **Edward Morgan**
Sir Oliver Teazle **Barton Hill**
Miss Prism **Clarence Handasyde**
Mr. Gobbo **Frederick Perry**
Mosca **Howard Marion-Crawford**
Sophie **Robert Coote**
Caroline **Adolph Lessing**
Rowley **Edward Emery**
Tripp **George Morton**
Sir Harry Bumper **Edgar Norton**
Lady Teazle **Henry Stockbridge**
Miss Candour **Marie Wainwright**
Marta **Georgia Dickson**
Maid **Fanchon Campbell**
Joan **Caroline Butterfield**

It was refreshing to see *The School for Scandal* again, and at Wallack's Friday afternoon a large audience keenly enjoyed Sheridan's brilliant, satiric comedy. The revival was a special one, given for a single matinee, under the management of Liebler and Company. As a whole, the performance was a creditable one. Individually, several of the players did conspicuously good work.

Mr. Bellow, who arranged the matinee and headed the cast, was an engaging and debonair Charles Surface, having good looks, grace, polish, and sprightliness. He acted with much spirit and read his lines with fine effect. Particularly good was he in the screen scene, where his success was complete.

The Lady Teazle was Marie Wainwright, and it is doubtful if the part ever had a prettier exponent. Miss Wainwright looked simply charming in her figured Watteau gowns and picture hats, and didn't seem a day older than when she played Amy Robart at the same theatre a decade or more ago. In her acting Miss Wainwright showed delightfully the capricious, impulsive and then penitent young wife. In the first act she gospelled with charming spirit, in the quarrel scene she shifted from tenderness to temper most adroitly, and in the screen scene she acted with much womanly feeling.

Barton Hill, who has not been seen in New York for a number of years, acted Sir Peter with the technical skill born of long experience. His performance was impaired only by a lack of vigor consequent upon advancing age. No lack of vigor was noticeable in Clarence Handasyde's Sir Oliver, that had a vast stock of heartiness, good nature andunction. Indeed, so forcible was Mr. Handasyde that in the second act he broke the back of the chair he was sitting in. With impromptu business the mishap was turned to good account, and got a big laugh from the audience.

Frederick Perry brought Sir Benjamin Backbit into unusual prominence by a most artistic portrayal of the self-conscious fop. Edward Morgan's Joseph Surface was so marred by mannerisms and bad diction that it hardly suggested the character. Janet Ford was a very good Lady Sheerwell, and Georgia Dickson, except for a noisy laugh, was an effective Mrs. Candour. George Morton rather overacted the part of Rowley. Edgar Norton was an excellent Tripp, and Edward Emery, Adolph Lessing, and Fanchon Campbell also deserve mention. A lack of briskness was the chief fault of the stage-management. Excuse for the ancient settings may be found in the fact that the play was put on for but one performance.

It is said that *The School for Scandal* was the first of a series of old comedy revivals to be made during Mr. Bellow's engagement. If the project is carried out, the performances should be among the most attractive events of the season.

Irving Place—Hoppa! Vater Sicht's Ja Nicht.
Farce in three acts by Georges Feydeau. German version by Benno Jacobson. Produced Jan. 29.

Hermann von Valmont **Hermann Warna**
Hermann Guy **Matthias Claudius**
General Petypot du Grele **Max Hanauer**
Clementine **Grete Kupfer**
Dr. Petypot **Gustav von Seydelitz**
Gabriele **Meta Bumper**
Mr. Monticourt **Jacques Horwitz**
Crovette **Hedwig von Ostermann**
Vidulah **Vladimir Schamborg**
Madame Vidulah **Marie Reichardt**
Madame Cleur **Frida Brandt**
Madame Hantzel **Marie Klemser**
Madame Ponat **Gustav Frankel**
Madame Virette **Anna Sander**
Schindelmister Chantreau **Willy Kupper**
Madame Bumper **Heinrich Stroh**
Cortzman **Adolf Zinnermann**
Maurilliere **Heinrich Gostfeld**
Varlin **Julius Ascher**
Touraud **Jaques Lurian**
Madame Touraud **Lina Hauseuer**
Chandret **Heinrich Habrich**
Gaudier **Martin Seizinger**
Madame Gaudier **Ernst Stroh**
Kittane **Willy Pfeffer**
Elis Strassmacher **Carl Frischer**
Elis Trager **Bruno Dohmke**

The Girl from Maxim's renewed her acquaintance with this city when, on Tuesday night, she made her bow to a German audience at the Irving Place Theatre. She was the same Crevette with whom theatregoers in New York became well acquainted some time ago. Given only the title of the play in German, *Hoppa! Vater Sicht's Ja Nicht*, it would be necessary to possess the gift of second sight to divine that it and *The Girl from Maxim's* are identical. The present version is in three acts, by Benno Jacobson, who has followed in the main the French original by Georges Feydeau.

Besides being a first-night, the production was the occasion of the benefit to Hedwig von Ostermann, the clever ingenue of the company, who played the role of Crevette, the Girl, with intelligence and vivacity. She did not, however, have a sufficiently light touch, as may also be said of her associates in the piece. All acted well, but there was missing the sparkle and frothiness with which this extremely light farce is instinct. Gustav von Seydelitz was an excellent Dr. Petypot. He brought into play all the genius for low comedy with which he is so bountifully endowed. Meta Blinger, as Petypot's wife, Gabriele, was admirable. She succeeded in extracting from the part all the humor it contains. Matthias Claudius deserves a word of praise for his portrayal of Duke Guy. Max Hanauer was satisfactory as General Petypot du Grele.

To-night (Tuesday) has been set for Max Hanauer's benefit. This will be the twenty-fifth anniversary of his appearance on the stage. He will appear in Adolph L'Arronge's play, *Hasemann's Tochter*.

Berkeley Lyceum—Opera.

On Tuesday, Wednesday and Thursday evenings and at a Thursday matinee last week the William G. Stewart Opera company, of the American School of Opera, sang Pagliacci and Cavalleria Rusticana, under the direction of John S. Hillier.

In Pagliacci the wretched scenery detracted greatly from the performance, and the chorus was very weak. Laura Millard was a pretty and pleasing Nedda, William G. Stewart's Tonio was well sung and acted, Richard Hillier's rich pure voice showed to advantage in the role of Silvio, Payne Clarke as Canio, and Joseph Goudreault as Pepe pleased the audience.

Cavalleria Rusticana was more appropriately staged, and the scenery was less at fault. William G. Stewart was a handsome Alfo. He was in good voice, and sang the part with telling effect. Maria Strakoch sang Santuzza sympathetically, and received much applause. Jennie F. Croce as Lucia, Bertha Shalet as Lola, and Albert Quenell as Turano were acceptable.

Republic—Joan of the Shaws.
Play in four acts, by Evelyn Greenleaf Sutherland. Produced Feb. 2.

Clive More **Henry Woodruff**
John Ladbrook **George Steele Spencer**
Edward Crossfield **John Malone**
Tomlinson Woods **L. A. Percy**
Isaac Jenkins **F. J. McCarthy**
Black Dahl **G. C. Quincy**
Peter Whin **Harry Glavin**
Gaffer Rudd **George Mayhew**
Bob Belster **Adeline Pitt**
Dumb Davy **William Hart**
Blumgum **Theodore Thompson**
Martha Lillard **Leontine D'Armenon**
Allison Voss **John Harrington**
Lady More **Naomi Costock**
Gammer Weller **Isa Hauseuer**
Dame Watts **Margaret White**
Dame Jenkins **Jane Arthur**
Carla Butt **Nellie Hancock**
Fernie **Adelaide Canning**
Joan Beauchamp **Henrietta Crossan**

Henrietta Crossan, whose merry *Nell Gwyn* will be remembered always by the many who saw it, appeared at the Theatre Republic last evening in a new character—the title-role of *Joan o' the Shaws*, a four-act drama by Evelyn Greenleaf Sutherland. A crowded house saw the play, that had its first performance here last night, after a successful fortnight in Philadelphia.

The period of the play is 1662. Joan o' the Shaws is a young fisher girl of the Isles of Shaws, wild, impulsive, ingenuous, and quick-witted. In the first act she comes to Portsmouth, X. H. to sell fish. At the home of Clive Ladbrook, the minister, she meets Vivian More, a young gallant of the court of Charles II, who has fled from England to escape punishment for a duel. Joan falls in love with the handsome courtier, and gives him refuge among her own lawless people from the officers that are pursuing him. More responds to Joan's love. Though at first he misunderstands the girl's noble character, the story terminates happily. The most important scene, in a pictorial way, comes in the last act, and shows the ocean and the Isles of Shaws on a stormy night. A ship containing a number of constables is off the shore, and when the islanders attempt to wreck it Joan saves the boat by waving a warning beacon.

The play will be reviewed in *The Mirror* next week.

New Star—Pennsylvania.

On Jan. 25 a four-act comedy-drama, *Pennsylvania*, by Daniel Hart and C. H. Callahan, had its first New York representation at the New Star Theatre.

The authors evidently have drawn their inspiration from the exciting clashes between capital and labor in the coal regions of Pennsylvania. The story tells of a Charles Broadhead, superintendent and part owner of a coal mine that is underneath land belonging to Henry Stroh, an aged man who is a mental wreck. Stroh has lost the necessary documentary proof of his ownership, and in consequence of a law of the State can do nothing to stop Broadhead's operations. The original deeds are secured by a newspaper reporter and subsequently stolen from him by a tilted sweetheart of Broadhead's. While she is flaunting them in Broadhead's face he takes them from her by force and in turn has them immediately wrested from him by the demented Stroh. The excitement of the affair and his sudden acquisition of the papers restores Stroh's reason.

A strike by the miners next occurs, Broadhead refusing their demands. Tom Dawson, a leading spirit among them and the hero lover of the piece, averts bloodshed by getting Broadhead to unwittingly sign an order to the colonel of the regiment called out, to withdraw. Stroh, with his restored reason and documents, destroys the villain's power.

William Marble, Jr., was a trifle strained in his efforts at times, but on the whole made a good abused hero, and Josephine Foy as Nellie Reid was a sympathetic heroine. Joseph R. Kotier can be credited with an excellent bit of character acting. Fred Roberts was a sufficiently despicable Broadhead to arouse the gallery's ire to the hissing point. W. B. Gaffney, Alice Mandale, Miss E. Gillette, Harry Bigby, Roland S. Fox, H. E. Gibson, William H. Woodside, and Tony Murphy also rendered valuable support.

Pennsylvania, while modelled on conventional melodrama lines, possesses many strong situations and picturesque scenes. The interior of a coal mine, with its elevator, miners with flaring lights on their hats, and other devices proved most effective. The business was to the capacity all the week.

BARBARA FRITZCHE.

The first popular prior performance of *Clyde Fitch's* play, *Barbara Fritzsche*, given in this city, was seen last evening by an immense audience at the Star Theatre. The play, written for Julia Marlowe, gave excellent opportunity to Frances Gaunt in the title-role, and Miss Gaunt made much of all her chances. Richard G. Williams gave an admirable impersonation of Captain Trumbull, and there were especially creditable performances by Annie Whilling Huntingdon, Helen Holmes, Edith Bowman, Jessie Channing, J. H. Hasdon, Henry Miller, T. J. Quinn, Edwin Meyer, George W. Mitchell, and John J. Collins. The lesser parts were in capable hands, and the production was creditable.

Murray Hill—The Corsican Brothers.

The Henry V. Donnelly Stock company at the Murray Hill Theatre departs a trifle from its established custom this week by presenting *Grange and De Montpin's* famous old romantic play, *The Corsican Brothers*. Notwithstanding the age of the play and its familiarity to most theatregoers, it attracted a large audience last evening, and its highly colored episodes won quite as enthusiastic applause as they did when the play was new.

The production by the Donnelly company was, upon the whole, satisfying. The roles were nearly all well played, and the mounting was handsomer than is usual at the low price the actress. A novel feature of the presentation was that the roles of the Fabien and Louis de Franchi, which are ordinarily played by one man, were in this case played by two actors, who managed to make up almost exactly like each other.

The change from the traditions was not, however, altogether satisfactory, since the audience was distractred from following the action by striving to discover who was who.

William Bramwell was at his best in the role of Fabien, displaying many strength and enthusiasm. James McLean, as the brother, Louis, gave an exceedingly goodimitative impersonation. N. Sheldon Lewis was altogether admirable as the disingenuous Counte-Maud. Robert McWade, Jr., as Orlando, and George Henry Tracy as Colonna were rather too much inclined to low comedy in their impersonations.

Alice Johnson, as Emile de Leparte, acted with her usual grace and distinction. Laura Hope Crews was a vivacious Estelle, and Isabel O'Madigan played the role of Madam Savilla de Franchi very sympathetically. The minor parts were for the most part in good hands. Next week, *The Shaughraun*.

American—Cyrano de Bergerac.

The Greenwall Stock company, at the American Theatre, made a more than ordinarily ambitious production before a very large audience last night, when it presented *Cyrano de Bergerac*. So far as the settings, costumes and scenery were concerned, the production was a lavish one, and the stage direction of Lawrence Marston was estimable. A degree of atmosphere unlooked for in stock work was imparted to the play, and the crowds and soothsayers showed the result of intelligent and painstaking rehearsals. As the drama of *Cyrano*, although a great poetic work in itself, is much enhanced by these things, the labor that was expended upon them deserves first mention, as the acting, of necessity, could hardly have been more than satisfactory with only a week's preparation. James B. Wilson's portrayal of the hot-headed and unfortunately disfigured hero showed that he had studied the role care-

fully, and was a considerable achievement under the circumstances. Lillian Bayley as Roxane was physically very attractive and historically acceptable. Herman A. Sheldon gave a truthful character sketch of the baker, Bougonau, and Julia Blane as the Dumas was capital. The rest of the exceedingly long cast and the supernumeraries gave capacity, if not exceptional support to the principals. Next week, *Vanity Fair*.

Third Avenue—The Unknown.

A revival of interest, especially to old theatre-goers, was made at the Third Avenue Theatre yesterday afternoon, when John A. Stevens appeared in his play, *The Unknown*, that he has used on and off for twenty-odd years. An endeavor has been made to bring the play up to date by rewriting it, but the whole fabric is so obsolete as to make such a task next to impossible. The performance was entertaining to many, however, as a relic of bygone days, and doubtless would have been even more entertaining had the changes mentioned not been made.

John A. Stevens in his original character of Harold Merribright, threw himself into his work with an earnestness and spontaneity that were remarkable considering the hundreds of times he has acted it. In an old school, melodramatic fashion he was effective. John Jack portrayed the seaman, Jack Salt, that he, too, has often played, in a bluff and hearty manner that exactly realized the popular conception of an old sailor. Tessie Butler was acceptable as the heroine, Jessie Merribright. Charles Waite as Dr. Richard Brinkton was good. Charles Burrill made a satisfactory villain. Others in the cast were Edwin Baring, John Morris, C. M. Leonard, J. L. Petret, F. Lovejoy, Jessie Ralph, Nellie Dyer, May Hastings, Mabel Bell, and Florence Delwood. Their work was capable, though they made the comedy too obtrusive. The stage was fairly well managed, and adequate settings were provided. Next week, J. K. Emmet and Lottie Gilson in *The Outpost*.

Metropolis—Faust.

Lewis Morrison and his daughter, Rosabelle Morrison, in a production of *Faust*, drew a packed house at the Metropolis last night. The supporting company is satisfying, and the scenic and mechanical effects are notably effective.

At Other Playhouses.

ACADEMY.—A revival of *Under Two Flags*, with Blanche Bates as Cigarette, and others of the original cast, was made last night.

BIJOU.—Lady Margaret is pleasing very good houses, in which women predominate.

CASINO.—Anna Held is in her last week. Next Monday Frank Daniels in *Miss Simplicity*.

GARRICK.—Charles Hawtrey in *A Message from Mars* will remain another month.

FOURTH STREET.—That Chauncey Cleott's clientele is as loyal as ever was demonstrated last week by the large audiences that witnessed his revival of *Garnett O'Magh*. Of a good supporting company Edith Barber, Margaret Fitzpatrick, Daniel Gilfether, George Brennan, and Luke Martin are prominent members. Foxy Grandpa will follow on Feb. 17.

GRAND.—Rose McIvor in *Sis Hopkins* is this week's offering.

SAVOY.—Elsie De Wolfe with several players that were with her at the Victoria, revived *The Way of the World* last night. The newcomers included John Mason, and John L. Mackay. It is announced that Bernard Shaw's comedy, *Captain Brassbound's Conversion*, will be produced later on. The first presentation will take place at a special matinee.

VICTORIA.—Otis Skinner in *Francesca da Rimini*, is in the last week of his stay. The audiences have been notable for their generous appreciation of his artistic acting. Primrose and Dockstader's *Minstrels* follow next week.

WALTER JONES.—Walter Jones, of *The Chaperone*, is ill with the grip in Minneapolis.

Manager Henry B. Harris has fixed upon Monday, Feb. 17, as the date and New Haven, Conn., as the place for the initial performance of Augustus Thomas' stage version of *Richard Harding Davis' Soldiers of Fortune*, in which Robert Edison is to make his debut as a star. In March Mr. Harris will present *Soldiers of Fortune* at a Broadway theatre for a Spring run. The company which will support Mr. Edison has been rehearsing at the Garrick Theatre for the past two weeks, under the direction of Mr. Thomas.

ETNA CAMP.—Etna Camp, non-professional, and Ralph Bell were married in Chicago, Ill., Jan. 25. Mortimer Kaphan will open on Feb. 15 a tour in his play, *Santiago*. Della Dumond will play the leading female role, and Trixie Linn also has been engaged. Edwin Hanford, supported by Bella Hart, and other players, will produce his new play, *The Old Country*, in New York in April.

Mrs. Ralph Johnson, professionally known as Agnes M. Palmer, will sail

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28; fair house pleased. A Texas Steer 31. How's moving pictures 1. Uncle Josh Sprucy 22. Gertrude Coggin 24.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. B. Waugh, manager): Brown's in Town Jan. 27; large and appreciative audience. For Her Sake 15. Uncle Josh Sprucy 20. Uncle Terry 27.

BABE.—OPERA HOUSE (W. W. Lapoint, manager): Zephyr (local) Jan. 22-25 to 8. R. G. A Texas Steer 1. Babe's Moving Pictures 3. Toll Gate Inn 3. Uncle Josh Sprucy 14.

BRATTLEBORO.—AUDITORIUM (George E. For, manager): Stetson's U. T. C. Jan. 24; good business. Brown's in Town 1.

BELLOWS FALLS.—OPERA HOUSE (C. E. Caspary, manager): Stetson's U. T. C. Jan. 24; very good pictures; co. well balanced. Quincy Adams Sawyer 31.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Brown's in Town Jan. 25; small house; good performance. A Texas Steer 3. Uncle Josh Sprucy 14.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Dark.

BUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Brown's in Town Jan. 31.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Baker, managers): Kilties' Band Jan. 21; delighted packed house. Leon Hermann 1. Souza's Band 4. The Governor's Son 5. Bruce and Holland's Minstrels 12. When We Were Twenty-one 13. Lewis Morrison 15. Adelaide Thurston 19. Dennis Morrison 20. Otis Skinner 24. Floradora 25. THEM: The Caledonian Club tendered the Kilties' Band a reception after the concert 21 at Elks Hall.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dusberry, manager): T. G. Leath, lecturer; Richard Mansfield in Beauvais Jan. 24; performance excellent; house packed. Leon Hermann 20; performance good; fair house. Captain Jim 31. Souza's Band 4. The Governor's Son 6.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): One of the largest audiences of season witnessed Field's Minstrels Jan. 26; articulate performance. Transatlantic Burlesquers 27, 28 to large business; co. good. Lewis Morrison 11.

SUFFOLK.—CITY HALL THEATRE (H. E. Blau, manager): Faustie Hill's Burlesquers 2. Sam P. Jones, lecturer, 5. Baldwin Jack 10. Edward P. Elliott (Star Course) 21.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Kilties' Band Jan. 24; excellent good business. Imperial Ladies' Quartette 28 pleased good house.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Captain Jim Jan. 30. Souza's Band 4.

PETERSBURG.—ACADEMY OF MUSIC (William French, manager): Dark.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): The Bohemian Girl (local) 10.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Souza's Band 4.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Whittman College Dramatic Club (local), direction of Harold A. Loring, in His Last Chance and M. D. Pro Ten 24; good house pleased. Diamond Brothers' Minstrels 25; fair house and performance. Human Interest 26; shooting the Chutes 28. Paloma and Carla Schenck, child pianists (Whittman College), 29, 30.

TACOMA.—THEATRE (Calvin Heilig, manager): Pollard Juvenile Opera on Jan. 19, 20 to large audiences. Operas: The Geisha and The Gallop Girl; Souza's 22 to good house; co. fair. L. G. Gruen 23; 24 to heavy business; co. evenly balanced. Clara Gale deserves mention.

SPokane.—AUDITORIUM (Harry C. Waywood, manager): Human Heart Jan. 24; good business; performance good. THEATRE (Sam P. Weaver, manager): Dark.

WHATCOM.—SELLINGHAM OPERA HOUSE (H. Steiger, manager): Pollard Juvenile Opera on in The Gallop Girl Jan. 22; house packed; clever performance.

EVERETT.—THEATRE (R. A. Grant, manager): Pollard's Juvenile Opera on in The Gallop Girl Jan. 23; excellent performance; good attendance. John Hoffman 4.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Fein, manager): Souza's Band Jan. 24 (return); good house; co. good. The Bar 2 March 20; fair house; co. good. Souza's 25; excellent; production to 8. R. G. Powell Valley 27; with Alden Ross, directed by Souza's Souza's. Barbara Fraticelli 28; good house; co. appreciative audience. The Jester 29. Souza's 30. A Story 1. Souza's 4. At The Bar 21. A Story 1. Souza's 21. Souza's 22. At The Bar 22. A Story 1. Souza's 22. Souza's 23. Souza's 24; a new on the Book 24.

WHEELING.—BARTON'S OPERA HOUSE (W. P. North, manager): Dark and Edwards 20; co. good; co. appreciative audience. The Jester 21-22 to capacity; audience pleased. Flings: On the Book 23. The Great Diamond Mystery, The Conqueror 24. Queen of New York, A Dance of Mystery 25; co. for Gold, and in Indiana, A Dance of Mystery 26; co. for Gold, and in Indiana, A Dance of Mystery 27. Souza's 28. Souza's 29. Souza's 30. Souza's 31; co. for Gold, and in Indiana, A Dance of Mystery 32. Souza's 33. Souza's 34. Souza's 35. Souza's 36. Souza's 37. Souza's 38. Souza's 39. Souza's 40. Souza's 41. Souza's 42. Souza's 43. Souza's 44. Souza's 45. Souza's 46. Souza's 47. Souza's 48. Souza's 49. Souza's 50. Souza's 51. Souza's 52. Souza's 53. Souza's 54. Souza's 55. Souza's 56. Souza's 57. Souza's 58. Souza's 59. Souza's 60. Souza's 61. Souza's 62. Souza's 63. Souza's 64. Souza's 65. Souza's 66. Souza's 67. Souza's 68. Souza's 69. Souza's 70. Souza's 71. Souza's 72. Souza's 73. Souza's 74. Souza's 75. 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LEADING MAN

TIM MURPHY

Mr. Durkin deserves to be remembered for his Murray Thorpe. A word of praise is also due James Durkin for his excellent work, Murray Thorpe, well done by James Durkin, is left to the contemplation of the public.

Others in the cast who filled their parts to satisfaction were —, and over all the company, James Durkin, as Murray Thorpe. This latter gentleman played with a fine sense of detail and of dash. —, and over all the company, James Durkin, as Murray Thorpe.

A very pleasant word is due James Durkin for his satisfying performance of the title role Murray Thorpe. —, and over all the company, James Durkin, as Murray Thorpe.

Another word is due Tim Murphy, the character playing their parts especially well were James Durkin as Murray Thorpe.

James Durkin as Murray Thorpe was splendid. —, and over all the company, James Durkin, as Murray Thorpe.

The entire company is uniformly good their separate mention is hardly necessary. In particular, however, James Durkin, has all the earmarks of a young exponent. He has a good stage presence and his methods indicate careful training. —, and over all the company, James Durkin, as Murray Thorpe.

James Durkin was a most satisfactory Murray Thorpe. —, and over all the company, James Durkin, as Murray Thorpe.

James Durkin as Murray Thorpe was splendid. —, and over all the company, James Durkin, as Murray Thorpe.

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26; fair house pleased. A Texas Star 21. Howe's moving pictures 1. Uncle Josh Sprucey 22. Gertrude Coggin 24.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. E. Waugh, manager): Brown's in Town Jan. 27; large and appreciative audience. For Her Sake 15. Uncle Josh Sprucey 20. Uncle Terry 27.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Stetson's U. T. C. Jan. 24; good business. Brown's in Town 1.

HELLS FALLS.—OPERA HOUSE (C. E. Capra, manager): Stetson's U. T. C. Jan. 26; very good business; co. well balanced. Quincy Adams Sawyer 31.

MONTPELIER.—BLANCHARD OPERA HOUSE (L. Blanchard, manager): Brown's in Town Jan. 25; small house; good performance. A Texas Star 2.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Dark.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Brown's in Town Jan. 31.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Killings' Band Jan. 21 delighted packed house. Leon Hermann 1. Souza's Band 4. The Governor's Son 5. Russo and Holland's Minstrels 11. When We Were Twenty-one 13. Lewis Morrison 19. Adelaidie Thornton 19. Dennis Thompson 20. Otis Skinner 24. Flamingo 22. ITEM: The Collected Chorus welcomed the Killings' Band a reception after the concert 21 at Elks' Hall.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dusberry, manager; T. G. Leath, lessee): Richard Mansfield, in *Boucicau* Jan. 28; performance excellent; house packed. Leon Hermann 20; performance good; fair house. Captain Jinks 31. Souza's Band 4. The Governor's Son 6.

CHARLOTTESVILLE.—AUDITORIUM (G. J. Leterman, manager): One of the largest audiences of season witnessed Field's Minstrels Jan. 26; satisfactory performance. Transatlantic Burlesques 27, 28 to large business; co. good. Lewis Morrison 11.

SUFFOLK.—CITY HALL THEATRE (H. E. Elkin, manager): Killings' Band Burlesques 3. Souza's Band, lecture, 5. Railroad Jack 10. Edward F. Elliott (Star Course) 27.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Killings' Band Jan. 24; excellent concert; good business. Imperial Ladies' Quartette 25 pleased good house.

BOANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Captain Jinks Jan. 30. Souza's Band 4.

PETERSBURG.—ACADEMY OF MUSIC (William French, manager): Dark.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): The Robertians (girl) 16.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Souza's Band 5.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van Dusen, manager): Whiting's College Dramatic Club (local), direction of Howard A. Lewis in *His Last Chance* and M. D. Fox *Two 24*; good house pleased. Diamond Brothers' Minstrels 25; fair house and performance. Human Hearts 26. Shooting the Chutes 28. Paloma and Carlo Schram, child pianists (Whitman College), 29, 30.

TACOMA.—THEATRE (Calvin Holling, manager): Pollard Juvenile Opera co. Jan. 19, 20 to large audience. Operas: *The Geisha* and *The Gatsby Girl*; the co. *Qo Vadi 2* to good house; co. fair.—LY-CHI (Dean B. Whaley, manager): At Valley Forge 21 to 27; very good; co. evenly balanced. Clara Gage deserved mention. The Klondrone 24.

SPokane.—AUDITORIUM (Harry C. Hayward, manager): Human Hearts Jan. 24, 25; large business; performance good.—THEATRE (Gen. L. Weaver, manager): Dark.

WHATCOM.—BELLINGHAM OPERA HOUSE (H. Steiger, manager): Pollard Juvenile Opera co. in *The Gatsby Girl* Jan. 22; house packed; clever performance.

EVERETT.—THEATRE (H. A. Grant, manager): Pollard's Juvenile Opera co. in *The Gatsby Girl* Jan. 21; excellent performance; good attendance. José Hoffman 4.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Peiffer, manager): *Musicale* (Aviation) Jan. 24 (rehearsal); good business. *Joey of the Bar 2* Jan. 25; the best. *Are You a Man* (return) 26; good house.

W. H. Shadwell 27. *Qo Vadi 1*. *Phantom of the Opera* 28. *Musicale* (Aviation) Jan. 29; good house. *Musicale* (Aviation) Jan. 30; fair house and performance. *Human Hearts* 28. *Shooting the Chutes* 29. *Paloma and Carlo Schram*, child pianists (Whitman College), 30.

WHEELING.—HARTE'S OPERA HOUSE (W. J. Hart, manager): County, March and Edwards co. Jan. 21 to 24; audience pleased. *Playa*: On the Mobbs, The Great Diamond Mystery, The Cavalier, Mobbs of New York, A Daughter of Cain, All for Gold, and *La Bohème*. *Musicale* (Aviation) Jan. 25; of County March and Edwards co. Jan. 26; at Wheeling, W. Va., owing to a series of closed houses.

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CHARLESTON.—AUDITORIUM (W. H. Morris, manager): *Joey of the Bar 2* Jan. 25 to fair house; co. good. *King Duke 26*; excellent production. *Are You a Man* (return) 27; good house.

W. H. Shadwell 28. *Qo Vadi 1*. *Phantom of the Opera* 29. *Musicale* (Aviation) Jan. 30; fair house and appreciative audience. The *Musicale* (Aviation) Jan. 31. *Are You a Man* 2. *Musicale* (Aviation) Jan. 32. *Qo Vadi 1*. *Phantom of the Opera* 33. *Musicale* (Aviation) Jan. 34; the best. *Musicale* (Aviation) Jan. 35.

CHARLESTON.—BURLIN OPERA HOUSE (H. E. Stetson, manager): The Telephone Girl Jan. 20; excellent; full house. *King Duke 21*; good house.

CHARLESTON.—AUDITORIUM (A. R. Doyle, manager): *King Duke 22*; excellent; co. small business. *Joey of the Bar 2* Jan. 23 deserved better house.—**COLUMBIA THEATRE** (W. F. Koenig, manager): Vandever 24.

CHARLESTON.—SHETTIE OPERA HOUSE (H. E. Smith, manager): *Qo Vadi 2* Jan. 24; excellent; good house. *Musicale* (Aviation) Jan. 25 pleased large audience. *Playa* 26.

CHARLESTON.—COLUMBIA OPERA HOUSE (Gen. C. E. Stetson, manager): *Musicale* (Aviation) Jan. 26 to 28; large and appreciative audience. *Are You a Man* 29. *Qo Vadi 1*.

CHARLESTON.—CAMDEN OPERA HOUSE (George V. Pease, manager): A New Time Jan. 26. Robert Pease, 4. New State Folks 26.

CHARLESTON.—OPERA HOUSE (J. M. Barrack, manager): A New Time Jan. 27; performance excellent; good house. *The Nights in a Barroom* 28.

WISCONSIN.

APPLETON.—OPERA HOUSE (J. W. Thibault, manager): Alone in London Jan. 27 (cancelled). The Gay Mr. Goldstein 28. *A Life's Surprise* 29; cancelled. A Poor Relation 3. *Kingdom Pictures* 10-12. At the Old Cross Roads 15.—**NEW THEATRE** (Jack Hoefler, manager): Theatre open with Nathan Hale 11. The Telephone Girl 14. Stetson's U. T. C. 20. *He'll Bill* 22.—ITEM: The Young Men's Sunday Evening Club of the Congregational Church presented *Giants* Club in a lecture on "Star Life and Folk" 24 to 25; excellent and appreciative audience.

WAUCLAIER.—GRAND OPERA HOUSE (C. D. Moore, manager): Daniel Sully in *The Parish Priest* Jan. 22; good house and performance. *Lost River* 23; pleased fair house. Jefferson De Angelis in *A Royal House* 27; big house; performance very good. *Tennessee's Pardner* 28. *The Gay Mr. Goldstein* 2. *Side Tracked* 11. *The Telephone Girl* 12. *Side Tracked* 11. *The Telephone Girl* 12. *The Telephone Girl* 13.—ITEM: High school graduates presented *My Turn Next* 24 to 25; excellent.

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None but responsible parties need apply.

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FOR HER SAKE, EAST
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AS, PLASTER OF PARIS

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